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ABSTRACT

This teacher's manual presents a course outline for the second semester (270 hours) of a four-semester course in beauty culture. The syllabus is divided into nine sections and includes the following areas of instruction: the shop and the cosmetologist; scalp applications and shampooing; hair styling; hair cutting; manicuring and pedicuring; permanent waving; chemical relaxing; hair coloring; and facials. Each of these major divisions consists of one or more unit plans which cover objectives, lesson sequence and lesson plans, teacher preparation, teaching tips, student activities, and evaluation procedures. The remainder of the manual includes a suggested weekly plan book, forty-three handout sheets, sixteen tests with answer sheets, seventy-eight transparency masters, and a suggested evaluation and record system. (Author/BM)

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State of New Jersey
Department of Education
Division of Vocational Education

BEAUTY CULTURE II

Teachers Guide

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U S DEPARTMENT OF HEALTH.
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Foreword

This manual is a course outline for the second semester (270 hours) of a four-semester course in beauty culture.

The book is intended to be a complete guide for the teacher. All lessons are outlined in detail, including the advance preparation needed. Teaching tips are included in many instances, and space for the teacher's own tips in other instances. Student activities are also outlined and include quizzes.

The latter sections of the book include a suggested weekly plan book, combining theory lessons, lab practice, and tests. Forty-three handout sheets are included, 78 transparency masters, and 16 tests, plus answer sheets.

More detailed information about the content of this manual will be found on page 7, Introduction to the Course.

The authors would like to express their appreciation to the Commercial Art Department of the Union County Vocational Center for permitting its students to make the transparency masters and the cover to this book.

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Beauty Culture Course

ABSTRACT

INTRODUCTION

Beauty Culture is a 1080-hour program divided into four 270-hour semesters. The program is normally conducted on a 3-hour-per-day, 5-day-per-week, 180-day-per-year basis. It is offered in a self-contained shop with all subjects taught as related to the core.

OBJECTIVES

At the conclusion of this course the student will:

1. Be prepared to pass the New Jersey State Board of Beauty Culture Control examination and obtain an operator's license.

2. Be able to demonstrate the knowledge and essential skills needed to succeed and progress in the field of Beauty Culture. She/he will also possess the skills necessary to remain technically flexible in a field of constantly changing fashion trends.

3. Demonstrate the personal characteristics necessary to be successful in this public-service business.

JOB DESCRIPTION

A cosmetologist is also known as beautician, beauty culturist, beauty operator, and cosmetician. The D.O.T. classification number is 332.272.

A cosmetologist provides beauty services for customers. Suggests coiffures according to physical features of patron and current styles, or determines coiffures from instructions of patron. Styles hair by cutting, trimming, and tapering, using clippers, scissors, and razors. Shampoos hair and scalp with water, liquid soap, dry powder, or egg, and rinses hair with vinegar, water, lemon, or prepared rinses. Applies water or wave solutions to hair and winds hair around rollers, or pin-curls and finger-waves hair. Applies bleach, dye, or tint, using hands or cotton pads, to color customer's hair, first applying solution to portion of customer's skin to determine if customer is allergic to solution. Suggests cosmetics for special conditions, such as dry or oily skin. Applies lotions and creams to customer's face and neck to soften skin and lubricate tissues. Massages scalp and gives other hair- and scalp-conditioning treatments for hygenic or remedial purposes (scalp-treatment operator). Performs other beauty services, such as massaging face or neck, shaping or coloring eyebrows or eyelashes, removing unwanted hair, applying solutions that straighten hair and retain curls or waves in hair, and waving or curling hair. Cleans, shapes, and polishes fingernails and toenails (manicurist). May be designated according to beauty service provided, as Facial Operator, Finger Waver, Hair Tinter, Marceller, Permanent Waver, and Shampooer.

An individual entering beauty culture should have the ability to understand, learn, and apply various techniques of cosmetology; a creative flair for adapting styles to suit individual customers; the ability to relate to people at all levels; the ability to perceive slight differences in color and in forms; eye-hand coordination; finger-dexterity; and the physical stamina to be capable of standing for a long period of time.

Beauty Culture II

ABSTRACT

INTRODUCTION

Beauty Culture II or B.C. II is the second semester of the Beauty Culture program. The semester covers 90 days or 270 hours. It is the second semester of a four-semester course.

OBJECTIVES

The objectives of Beauty Culture II are a continuation of those of Beauty Culture I. Over and beyond those objectives in B.C. I, the student, at the conclusion of Beauty Culture II, will be able to demonstrate a knowledge of the following:

1. Opportunities available in the Beauty Culture field.
2. Qualifications for these positions.
3. Information needed for opening a beauty salon.
4. The workings of a hair-styling contest.
5. Care of supplies and inventory sheets.
6. Special shampoos -- egg, peroxide, and dry.
7. Dry and oily scalp treatments and related information.
8. Hair rinses.
9. History of permanent waving.
10. Chemical-relaxing chemicals.
11. Hair coloring.
12. Facials and related anatomy.

SKILLS TO BE DEVELOPED

Added to those skills acquired in Beauty Culture I, the students completing Beauty Culture II will be able to demonstrate with some proficiency:

1. Various hair styles, with their specific settings.
2. Haircutting with various implements, to achieve specific professional results.

3. The hot-oil manicure.
4. The pedicure.
5. Wrapping and completing a professional cold wave.
6. Chemical relaxing.
7. Application of hair coloring.
8. Facials.

CONTENT

This course is core-oriented, with major emphases on the development of manipulative skills such as hair styling, hair straightening, hair coloring, chemical relaxing, etc. Beauty Culture theory provides the understanding behind these skills. Anatomy, biology, and applied chemistry and mathematics are incorporated into the general theory of Beauty Culture.

Beauty Culture II

TOPICAL OUTLINE AND SUGGESTED HOURS

		No. of Lesson Plans	No. of Hours	
Section 1.	The Shop and the Cosmetologist			
Unit 1.1.	Occupational Opportunities in Beauty Culture	3	3	
Unit 1.2.	Special Activities	4	29	
Unit 1.3.	Beauty Shop Supplies	2	2	34
Section 2.	Scalp Applications and Shampooing			
Unit 2.1.	Special Shampoos	2	3	
Unit 2.2.	Scalp Treatments	5	11	
Unit 2.3.	Hair Treatments	2	6	
Unit 2.4.	Rinses Other Than Color Rinses	2	2	22
Section 3.	Hair Styling			
Unit 3.1.	Portfolio of Basic Hair Fashions	15	37	37
Section 4.	Hair Cutting			
Unit 4.1.	Introduction to Cutting	5	11	
Unit 4.2.	Techniques of Cutting	5	12	
Unit 4.3.	Catalog of Haircuts	5	16	39
Section 5.	Manicuring and Pedicuring			
Unit 5.1.	The Hot-Oil Manicure	2	4	
Unit 5.2.	Pedicuring	1	3	7
Section 6.	Permanent Waving			
Unit 6.1.	Review of Hair	1	1	
Unit 6.2.	Cold Waves	6	35	36
Section 7.	Chemical Relaxing			
Unit 7.1.	Basic Theory of Chemical Hair Relaxing	1	1	
Unit 7.2.	Special Products of Chemical Relaxing	2	6	
Unit 7.3.	Safety Precautions During Chemical Relaxing	1	1	8
Section 8.	Hair Coloring			
Unit 8.1.	The Fundamentals of Hair Coloring	2	2	
Unit 8.2.	Temporary Hair Coloring	3	3	
Unit 8.3.	Semi-Permanent Hair Coloring	3	3	
Unit 8.4.	Permanent Hair Coloring	5	5	
Unit 8.5.	Hair Lightening and Toning	2	2	15

		No. of Lesson Plans	No. of Hours	
Section 9.	Facials			
Unit 9.1.	Bones and Muscles of the Facial Area	5	5	
Unit 9.2.	Nerves, Arteries, and Veins of the Head, Face, and Neck	5	5	
Unit 9.3.	Facial Massage	3	7	
Unit 9.4.	Special Facials	5	10	
Unit 9.5.	Eyebrow Arching	2	4	
Unit 9.6.	Makeup	1	2	33
TESTS				16
Review of Beauty Culture I				
	Marcelling and Iron Curling			12
	Hairstyling			9
	Manicuring			2
		Total Hours		270

Introduction to the Course

METHODOLOGY

The course is taught entirely by core-instructors. Skill is taught first through practice on human-hair manikins. When manikin practice shows enough proficiency, then individual students progress to practicing on each other.

Theory is taught for approximately 30-40 minutes daily, just preceding the lab session, either by lecture, explanation of job procedure sheets, or visual aids. The time alloted for theory may also be used for testing, evaluation, or quizzes. During these sessions, individual questions and discussion are encouraged. A demonstration of a new skill may be taught by the instructor. One of the philosophies in Beauty Culture is that learning is best achieved by doing.

In the 100 lesson plans included in this volume, the amount of time suggested for each lesson is given. For example, (1-0) means 1 hour of theory and no laboratory work. The section Weekly Plan Book, beginning on page 221, gives a suggested plan for combining the various theory and laboratory lessons in such a way as to incorporate more difficult, theoretical studies along with the more stimulating laboratory work.

TEACHING AIDS

The Beauty Culture Program uses all types of teaching aids, such as visual aids, film strips, records, transparencies, hair-styling posters, hand-out sheets, field trips, guest lecturers and demonstrators, and research papers.

Copies of the handout sheets (H.O.S.) and transparencies are included in this volume, numbered according to the lesson plan in which they are to be used (see next page).

TEXTS

1. *Standard Textbook of Cosmetology*, Constance V. Kibbs, Milady Publishing Co., 1972 edition

2. *Beauty Culture Workbook*, Milady Publishing Co.

REFERENCES

1. *Van Deans Manual*, Milady Publishing Co., 1967

2. *Principles and Practices of Beauty Culture*, Florence Wall, Milady Publishing Co.

3. *Lectures in Hair Structures and Chemistry for Cosmetology Teachers*, A. H. Powitt

4. *Guide to Beauty, Charm and Poise*, Ruth Tolman, Milady Publishing Co.

5. *Cosmetology, the Keystone Guide to Beauty Culture*, Anthony B. Colletti, Keystone Publishing Co., 1970

6. *The Prentice-Hall Textbook of Cosmetology*, Olive P. Scott et al., Prentice-Hall, Inc., 1976

FILMS AND FILMSTRIPS

Films on various haircutting styles by the Paul Mitchell Organization in New York City.

Human Physiology Series -- Educational Filmstrips Society for Visual Education, Inc., Chicago, Ill., Denoyer-Geppert Co.

Slides on makeup by Mary Lou Augustine Company, P.O. Box M-40, Fremont, Calif. 94537.

HANDOUT SHEETS (HOS)

These are numbered according to the unit plan in which they are used.

(a) Job Procedures
(b) Operation Sheets
(c) Student Forms
(d) Diagrams
(e) Safety Precautions

FIELD TRIPS

Field trips will be made to those areas which will provide a meaningful learning experience for the student. Trips have been made in the past to the National Beauty Show in New York City.

GUEST LECTURERS

(a) Hair Stylists
(b) Demonstrator from Revlon (manicuring)

TEACHER PREPARATION

The teacher will prepare all relevent instructional materials prior to the presentation of each lesson. This would include: assembling lecture notes, preparing tools and manikins, preparing necessary handout materials, and securing films or overhead projectuals, as well as appropiate projection equipment. The specific tasks and preparations will be noted in the appropriate lesson plans.

STUDENT ACTIVITIES

1. *Study textbook*

   Students are required to read assigned chapters prior to presentation in class, to acquire some background knowledge of the subjects.

   Students are required to review the questions and the answers at the end of the chapters after subject is covered in class.

2. *Complete workbook assignments*

   Students are required to fill in the blanks, using information gleaned from the textbook.

   Students are required to demonstrate understanding of the meanings and usage of all words in the word reviews in the workbook.

3. *Note-taking*

   Students are expected to take notes at all lectures.

4. *Manikin assignments*

   Most lab work in Beauty Culture, excepting manicuring, is done on manikins before being performed on a patron. All assigned jobs must be completed, approved for quality by an instructor, and checked on the student's progress chart before the student may progress to the next lab assignment. These assignments are specific operations.

5. *Semester report*

   Each student is required to submit a semester report on a subject of his/her own choosing within the Beauty Culture curriculum. The topic requires approval of the instructor.

6. *Shop maintenance*

   Students are expected, after the completion of each job operation, to clean up the area they have worked at and return all borrowed equipment. The last 20 minutes of each three-hour session are used for cleaning and rearranging the shop for the following session. By learning this system of shop maintenance, students become more useful to any future employer.

EVALUATION

Students will be evaluated through both written and performance tests. Performance evaluations will be gaged to reflect the student's ability, in the opinion of the instructor, to perform the tasks with a degree of skill acceptable to the Beauty Culture industry. The criterion for success will be based upon the objectives stated at the beginning of this course abstract.

Suggested written tests in all areas are included in this manual, together with answer sheets. The tests are in a form that can be reproduced for the students.

FORMAT OF THIS MANUAL

This manual follows the same format as that of Beauty Culture I. A complete set of typical materials used for a single topic will be found on pages 9 through 21 of Beauty Culture I, including unit plan, lesson plan, transparencies, handout sheet, and test.

OUTLINE OF LESSON PLANS

Beauty Culture II

Section 1. The Shop and the Cosmetologist

Unit 1.1. Occupational Opportunities in Beauty Culture

1.1.1. Occupational Opportunities in the Beauty Salon
1.1.2. Occupational Opportunities in Specialty Fields
1.1.3. Occupational Opportunities in Beauty-Culture Teaching

Unit 1.2. Special Activities

1.2.1. Semester Report
1.2.2. Field Trips
1.2.3. Junior Hair-Styling Contest
1.2.4. Professional Improvement

Unit 1.3. Beauty Shop Supplies

1.3.1. Shampoo Mixtures
1.3.2. Preparing Supplies

Section 2. Scalp Applications and Shampooing

Unit 2.1. Special Shampoos

2.1.1. The Egg Shampoo and the Peroxide Shampoo
2.1.2. The Dry Shampoo

Unit 2.2. Scalp Treatments

2.2.1. Treatment for Dry Scalp
2.2.2. Other Dry-Scalp Treatments
2.2.3. Treatment for Oily Hair
2.2.4. Arteries and Veins of the Head, Face, and Neck
2.2.5. Treatments for Alopecia and its Underlying Causes

Unit 2.3. Hair Treatments

2.3.1. Treatments for Dry Hair
2.3.2. Treatments for Hair Lacking Elasticity

Unit 2.4. Rinses Other Than Color Rinses

2.4.1. Soap Curd Rinses
2.4.2. Special Rinses

Section 3. Hair Styling

Unit 3.1. Portfolio of Basic Hair Fashions

3.1.1. Review of Fingerwaving, Sculpture Curling, and Roller Setting

3.1.2. Comb-Out Techniques
3.1.3. Style II-3.1.3.
3.1.4. Style II-3.1.4.
3.1.5. Style II-3.1.5.
3.1.6. Style II-3.1.6.
3.1.7. Style II-3.1.7.
3.1.8. Style II-3.1.8.
3.1.9. Style II-3.1.9.
3.1.10. Style II-3.1.10.
3.1.11. Style II-3.1.11.
3.1.12. Style II-3.1.12.
3.1.13. Style II-3.1.13.
3.1.14. Style II-3.1.14.
3.1.15. Style II-3.1.15.

Section 4. Hair Cutting

Unit 4.1. Introduction to Cutting

4.1.1. Hair-Cutting Terminology
4.1.2. The Razor Method of Cutting
4.1.3. The Scissors Method of Cutting
4.1.4. The Use of Thinning Shears
4.1.5. The Electric Clipper

Unit 4.2. Techniques of Cutting
4.2.1. Blunt- or Club-Cut Ends
4.2.2. Tapered Cut
4.2.3. Neckline Cut
4.2.4. Other Techniques
4.2.5. Cutting Bangs

Unit 4.3. Catalog of Haircuts

4.3.1. The Basic Cut
4.3.2. The Cap Cut
4.3.3. The Circular Blunt Cut
4.3.4. Short Tapered Cut
4.3.5. The Angular Blunt Cut

Section 5. Manicuring and Pedicuring

Unit 5.1. The Hot-Oil Manicure

5.1.1. Theory of the Hot-Oil Manicure, including Arm and Hand Massage
5.1.2. Hot-Oil Manicure Procedure

Unit 5.2. Pedicuring

5.2.1. Pedicuring

Section 6. Permanent Waving

Unit 6.1. Review of Hair

6.1.1. Review of the Study of Hair

Unit 6.2. Cold Waves

6.2.1. Introduction to Cold Waves and Wrapping
6.2.2. Sectioning and Wrapping
6.2.3. Procedure for Cold Waving
6.2.4. Possible Reasons for Unsatisfactory Results
6.2.5. Keeping Permanent-Wave Records
6.2.6. Review of Safety Precautions During Cold-Waving

Section 7. Chemical Relaxing

Unit 7.1. Basic Theory of Chemical Hair Relaxing

7.1.1. Basic Theory of Chemical Hair Relaxing

Unit 7.2. Special Products of Chemical Relaxing

7.2.1. Thioglycolate Relaxers
7.2.2. Sodium Hydroxide Relaxers

Unit 7.3. Safety Precautions During Chemical Relaxing

7.3.1. Safety Precautions During Chemical Relaxing

Section 8. Hair Coloring

Unit 8.1. The Fundamentals of Hair Coloring

8.1.1. Fundamentals of Hair Coloring
8.1.2. Terminology of Hair Coloring

Unit 8.2. Temporary Hair Coloring

8.2.1. Temporary Hair Coloring
8.2.2. Lightening Rinses
8.2.3. Other Temporary Coloring Agents

Unit 8.3. Semi-Permanent Hair Coloring

8.3.1. Clairol Semi-Permanent Colors and Their Application
8.3.2. Other Semi-Permanent Colors by Clairol -- Beautiful Browns and Glorious Grays
8.3.3. Other Brands of Semi-Permanent Colors and Application

Unit 8.4. Permanent Hair Coloring

8.4.1. Introduction to Permanent Hair Coloring
8.4.2. Permanent Hair Coloring Products
8.4.3. Miss Clairol -- Color Selection and Mixing

8.4.4. Miss Clairol -- Application and Retouching
8.4.5. Other Permanent Hair Coloring Products by Clairol

Unit 8.5. Hair Lightening and Toning

8.5.1. Introduction to Hair Lighteners and Their Application
8.5.2. Hair Toners

Section 9. Facials

Unit 9.1. Bones and Muscles of the Facial Area

9.1.1. Bones of the Head, Face, Neck, and Chest
9.1.2. Muscles of the Mouth
9.1.3. Muscles of the Eyes, Nose, and Mastication
9.1.4. Muscles of the Chest, Neck, and Back
9.1.5. Summary of the Bones and Muscles of the Facial Area

Unit 9.2. Nerves, Arteries, and Veins of the Head, Face and Neck

9.2.1. The Trigeminal Nerves
9.2.2. The Seventh Cranial Nerve
9.2.3. The Eleventh Cranial Nerve and Cervical Nerves
9.2.4. Summary of Nerves of the Head, Face, and Neck and Their Motor Points
9.2.5. Arteries and Veins of the Head, Face, and Neck

Unit 9.3. Facial Massage

9.3.1. Theory of Facials and Facial Massage
9.3.2. Procedure for a Plain Facial
9.3.3. Facial Manipulations

Unit 9.4. Special Facials

9.4.1. Facials with Masks
9.4.2. Facials with Packs
9.4.3. Dry-Skin Facials
9.4.4. Oily-Skin Facials
9.4.5. Facials for Skin With Acne

Unit 9.5. Eyebrow Arching

9.5.1. Procedure for Eyebrow Arching
9.5.2. Styling Various Eyebrows

Unit 9.6. Make-Up

9.6.1. Basic Make-Up

UNIT PLAN

Section 1. The Shop and the Cosmetologist
Unit 1.1 Occupational Opportunities in Beauty Culture

OBJECTIVES -- At the conclusion of this unit the student will:

1. Describe what opportunities are available in the field of Beauty Culture.
2. List the qualifications necessary for the various positions.
3. List the necessary items and knowledge of Beauty Culture needed when opening a Beauty Salon.

LESSON SEQUENCE

1.1.1 Opportunities in the Beauty Salon
1.1.2 Occupational Opportunities in Specialty Fields
1.1.3 Occupational Opportunities in Beauty-Culture Teaching

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.1. Occupational Opportunities in Beauty Culture
1.1.1. Occupational Opportunities in the Beauty Salon (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Describe what the various opportunities are in a beauty salon.

2. Understand the prerequisites necessary for these positions.

Method

1. Lecture -- Discussion

   A. Manicurist
      1. What a manicurist is.
      2. What a manicurist does.
      3. What the requisites for this position are.
      4. How one gets a license for this.

   B. Operator
      1. What an operator is.
      2. What an operator does.
      3. The requisites for this position.
      4. How one gets a license for this.

   C. Manager-operator
      1. What a manager-operator is.
      2. What a manager-operator does.
      3. What the requisites for this position are.
      4. How one gets a license for this.

   D. Owner
      1. What a shop owner is.
      2. What the responsibilities of a shop owner are.
      3. How one becomes an owner.
      4. The licensing requirements for an owner.

   E. Owner-operator
      The differences between an owner-operator and an owner or operator.

2. Illustration

   Filmstrip -- Clairol Institute's "The World of Beauty, What's in It for You".

3. Demonstration -- none

Teacher Preparation

1. Obtain filmstrip for this lesson.
2. Prepare filmstrip projector.
3. Collect various materials needed describing opportunities for operators or hairstylist in a beauty salon, to be distributed to students.

Teaching Tips

1. Discuss with students the advantages and disadvantages of working in a small neighborhood salon as compared with a large chain.
2. Discuss the particular skills that have to be developed for these positions.
3. Discuss the role of the salon owner, the problems of owning one's own shop, and the advantages.

Student Activities

1. Preparation -- Read pages 453 to 460 in textbook.

2. Performance

   For this lesson, a series of oral questions will help determine the wide variety of interest that exists in your class.

3. Assignment

   Give students pamphlets from which they may research their personal interest.

4. Evaluation

   Evaluation of this lesson can be made a week later, when students have received particulars in their research. Then a discussion can be held to go into the information gathered and to clear up any misunderstanding.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.1. Occupational Opportunities in Beauty Culture
1.1.2. Occupational Opportunities in Specialty Fields (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Be able to identify all the specialty fields in Beauty Culture.
2. After identification, be able to list the prerequisites for each.
3. Understand the jobs well enough to make a wise choice as to possible interest in this type of job.

Method

1. Lecture -- Discussion
    - A. Hair-coloring specialist
    - B. The role of a makeup artist
    - C. Permanent-wave-company demonstrator
2. Illustration

    Pamphlets from companies in each of these fields
3. Demonstration -- none

Teacher Preparation

1. Get material from the Roux Company and Clairol Company.
2. Get material on makeup from Elizabeth Arden.
3. Ascertain what qualifications are needed to be a permanent-wave demonstrator.

Teaching Tips

1. In your lecture, describe carefully the role of the colorist, including all the knowledge needed to do this job.
2. Describe the work of a makeup artist in a theatre or movies and of a makeup demonstrator for various companies.
3. Discuss the material from various companies about how they choose a permanent-wave demonstrator, and the qualifications for the job.

Student Activities

1. Preparation

   a. Read all material distributed by the instructor.
   b. Think about it in reference to your own career.
   c. Be prepared to ask all the questions that this material brings to mind.

2. Performance -- The students should ask questions concerning their interests.

3. Assignment

   The reading of pamphlets.

4. Evaluation

   No particular evaluation. A teacher will evaluate this lesson by the interest engendered.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.1. Occupational Opportunities in Beauty Culture
1.1.3. Occupational Opportunities in Beauty-Culture Teaching (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Be able to state all the qualifications one needs to teach in a public vocational school.
2. State those qualifications needed to teach in a private school of beauty culture.

Method

1. Lecture -- discussion

2. Illustration -- none

3. Demonstration -- none

Teacher Preparation

1. Get material from one of the state colleges that teaches vocational-school subjects. It should state the requirements for their vocational-teacher programs.
2. Get copies of the state requirements to teach beauty culture in a private beauty school.

Teaching Tips

1. Cover with students all of the requirements for teaching in a vocational school.

   a. Years of trade experience.
   b. Admittance into a college program for vocational-school teacher training.

2. Go over all the particulars of requirements for teaching in a private school.

Student Activities

1. Preparation

   Go over requirements by the State to teach beauty culture.

2. Performance -- none

3. Assignment

Read material handed out that is pertinent to this lesson.

4. Evaluation

Answers to oral questions.

Beauty Culture II

UNIT PLAN

Section 1. The Shop and the Cosmetologist
Unit 1.2. Special Activities

OBJECTIVES -- At the conclusion of this unit the student will:

1. Hand in a complete semester report.
2. Take part in one or two field trips.
3. Know the rules of a hair-styling contest and work toward the development of a fine hair style.

LESSON SEQUENCE

1.2.1. Semester Report
1.2.2. Field Trips
1.2.3. Junior Hair-Styling Contest
1.2.4. Professional Improvements

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.2. Special Activities
1.2.1. Semester Report (1-0)

Objective -- At the conclusion of this lesson, the student will write a paper on some aspect of beauty-culture work. Some will be asked to demonstrate, or lecture, to fellow students on their topic.

Method

1. Lecture: Semester Report -- Explain what is expected with the aid of HOS II-1.2.1. -- Instruction sheets -- semester report.

   A. Give date the report is due.
   B. There will be 5 points off for each day late.
   C. The body of the report should be 5 to 10 pages, not including pictures and diagrams.

2. Illustrations

   There should be good reports from previous years for students to review.

3. Demonstration -- none

Teacher Preparation

1. Have available reading materials and pictures that might suggest to students things they might study for their semester reports.

2. Obtain a HOS II-1.2.1. -- Instruction sheet -- semester report, for each student.

Teaching Tips

1. Have each student give you the title of a proposed report so you can help narrow it down if it is too broad a subject, or give any other help that the student may need.

2. This should be a subject the student is greatly interested in, for obvious reasons.

Student Activity

1. Preparation -- none

2. Performance -- This will be an extensive report that will, by in-depth study, help the individual student. The reports should also help the whole class develop more complete concepts.

3. Assignment

   Complete this project and be prepared to give a report on it to the class if requested

4. Evaluation -- based on:

   a. The extent of the material displayed.
   b. The clear development of the report.
   c. Neatness of the papers.

   This will account for 10% of the semester grade.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.2. Special Activities
1.2.2. Field Trips (3-0) + 3 extra hours

Objectives -- At the conclusion of this lesson the student will:

1. Have been exposed to a broader view of Beauty Culture.
2. Seen demonstrations at these shows by experts in hair-cutting, hair-styling, hair-tinting, etc.

Method

Lectures and demonstrations at the beauty shows.

Teacher Preparation

1. Get show tickets
2. Arrange for student permission slips (HOS II-1.2.2. -- Permission Slip).
3. Get estimates and then hire a bus.
4. Provide for sufficient student supervision on field trip, using buddy system.

Teaching Tips

1. Explain to students that not all of the exhibits are worth watching.
2. While at the show, direct students to those demonstrations that worthwhile artists are making.

Student Activities

1. Students will observe one or more worthy demonstrations.
2. Each student will make a written report on the best demonstration the student saw.

Performance -- none

Assignment

1. All students must attend these field trips.
2. All students will make a written report about field trip.

Evaluation

An evaluation will be made of the written reports. The best ones will be shared with class.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.2. Special Activities
1.2.3. Junior Hair-Styling Contest (1-0)

Objectives -- At the conclusion of this hairstyling contest, each student will be able to:

1. Perfect his chosen hair style to an acceptable professional standard.
2. These styles will be performed according to the established rules of a professional contest.

Method

1. Lecture -- none
2. Illustration -- none

Teacher Preparation

Have available for distribution to students HOS II-1.2.3. -- Rules of the Hairstyling Contest.

Teaching Tips

1. Go over the rules of the hairstyling contest.
2. Explain how students and their models are expected to dress on day of contest.
3. Explain how judging will be done.
4. Judges should be people not normally involved with these students.

Student Activities

1. Preparation
    1. Students must acquire models.
    2. These models must be available for practice sessions so the styles can be perfected with the help of suggestions made by teachers.
    3. Each student will hand in a drawing of his/her chosen style.
2. Performance
    1. Each student must take part in this styling contest, which will constitute 10% of the student's final grade.
    2. Contest practice with improvement in both the set of the style and the comb-out is expected.

3. Evaluation

Although the contest is judged by impartial judges selected by the department's advisory committee, grading does not depend upon the actual quality of the work, but merely upon the fact of participation in the contest. Failure to participate will greatly reduce the grade for the semester.

Beauty Culture II

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.2. Special Activities
1.2.4. Professional Improvement (0-2, plus 22 extra lab hours)

Objectives -- This sort of day will be provided periodically:

1. To give the student more practice time for some aspect of the work.
2. To give the instructor the opportunity to observe the overall professional ability of the student and to get the student's progress chart up to date.
3. To give the student help in his/her weakest areas.

Method

1. Lecture -- none
2. Illustration -- none
3. Demonstration -- none

Teacher Preparation

Have progress chart prepared with review lab items listed that you want checked on the chart.

Teaching Tips

This time is spent mainly to correct the student's weaknesses in all areas of lab work. It also gives the teacher the time to evaluate the student's progress in lab. This lesson also makes the student repeat those jobs that the teacher knows need repeating.

Student Activity

1. Preparation

   Students should have their kits for the varied jobs they will do in lab.

2. Performance

   Students will do individual lab work and will spend the time on those areas where they are weak and need assistance.

3. Assignment -- none

4. Evaluation

   Evaluation is done by observation of performance.

Beauty Culture II

UNIT PLAN

Section 1. The Shop and the Cosmetologist
Unit 1.3. Beauty Shop Supplies

OBJECTIVES -- At the conclusion of this unit, the student will be able to:

1. Properly formulate the various supplies purchased and used in the beauty salon.
2. Explain why proper formulation is so important to proper usage.
3. Keep supplies in an orderly fashion for both use and inventory purposes.

LESSON SEQUENCE

1.3.1. Shampoo Mixtures
1.3.2. Preparing Supplies

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.3. Beauty Shop Supplies
1.3.1. Shampoo Mixtures (1-0)

Objectives -- At the conclusion of this lesson the student will be able to:

1. Mix the various shampoos sold to beauty salons and prepare them for application on patrons.
2. List the reason proper strength is important when diluting the concentrated professional shampoos.

Method

1. Lecture

    I. Castile granules
    II. Shampoos that come in gallons
        A. One that is to be used as is
        B. One that is to be used after it is prepared
    III. Shampoos that come in pints

2. Illustration

    HOS II-1.3.1. a. -- Job Procedure -- Preparation of Castile Shampoo
    HOS II-1.3.1. b. -- Job Procedure -- Preparation of Shampoo Concentrates

3. Demonstration

    Demonstrate the shampoos, following the job-procedure sheets.

Teacher Preparation

1. Obtain HOS II-1.3.1. a. -- Job Procedure -- Preparation of Castile Shampoo
2. Obtain a HOS II-1.3.1. b. -- Job Procedure -- Preparation of Shampoo Concentrates

Student Activity

1. Preparation

    Read pages 49 and 50 in the Standard Textbook of Cosmetology.

2. Performance

    Properly formulate various shampoos.

3. Assignment -- none

4. Evaluation

Evaluation of this lesson should be done by observing students as they prepare the shampoos. The instructor should see to it that each student gets a chance at these jobs.

LESSON PLAN

Section 1. The Shop and the Cosmetologist
1.3. Beauty Shop Supplies
1.3.2. Preparing Supplies (1-0)

Objective -- At the conclusion of this lesson, the student will properly mix setting lotions and cream rinses.

Method

1. Lecture

    I. Setting lotion
        a. Flax-seed type
        b. Concentrated-liquid type
        c. Gel type

    II. Cream rinses

    III. Sterilizing supplies
    (covered separately under sterilization)

    IV. Labeling and keeping of inventory on shelves

2. Illustration -- none

3. Demonstration

    Demonstrate mixing the products discussed in lecture

Teacher Preparation

1. Gather lecture notes.
2. Obtain supplies that will be mixed for demonstration

Teaching Tips

Point out the difference between mixtures of products for shops as against the school mixtures. The latter are thinner because students tend to over-use products. Stress the importance of accurate labels on all products.

Student Activity

1. Preparation

    Notebook for lecture notes

2. Performance

    Performance must be observed during student's tour of duty at dispensary.

3. Assignment -- none

4. Evaluation

   This lesson is evaluated during the whole year.

Beauty Culture II

UNIT PLAN

Section 2. Scalp Applications and Shampooing
Unit 2.1 Special Shampoos

OBJECTIVES -- At the conclusion of this unit the student will:

1. Give an egg shampoo.
2. Give a peroxide shampoo
3. Demonstrate knowledge of dry shampoos by answers given in a 10-question quiz.

LESSON SEQUENCE:

2.1.1 The Egg Shampoo and the Peroxide Shampoo
2.2.2 The Dry Shampoo

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.1. Special Shampoos
2.1.1. The Egg Shampoo and the Peroxide Shampoo (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain what is meant by a special shampoo and when special shampoos are needed for beauty or hygiene.
2. Explain the composition and use of a special shampoo.
3. Prepare and apply special shampoo.

Method

1. Lecture -- Demonstration

   I. Lecture
      A. The egg shampoo
      B. The peroxide shampoo

   II. Explanation of HOS II-2.1.1.a. -- Job Procedure -- Egg Shampoo

   III. Explanation of HOS II-2.1.1.b. -- Job Procedure Peroxide Shampoo

2. Illustrations -- none

3. Demonstration

   Done in conjunction with the lecture.

Teacher Preparation:

Obtain a HOS II-2.1.1.a. -- Job Procedure -- Egg Shampoo and
HOS II-2.1.1.b. -- Job Procedure -- Peroxide Shampoo
for each student

Teaching Tips

The egg shampoo is seldom actually used, but is an item patrons question their operators about. Therefore, the hairdresser should be familiar with it.

Student Activities

Preparation -- none

Performance

The student shall prepare and apply an egg shampoo and a peroxide shampoo.

Assignment -- none

Evaluation

Evaluation should be done by oral questioning only. This is not a subject that needs emphasis. The demonstration should be sufficient.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.1. Special Shampoos
2.1.2. The Dry Shampoo (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Do a dry shampoo.
2. Explain when a dry shampoo is used.

Method

1. Lecture -- Discussion
    - A. Psst -- by Clairol
    - B. Talcum powder
    - C. Products like alcohol
    - D. Vapon
2. Illustration with transparancies HOS II-2.1.2. -- Job Procedure -- Dry Shampoo
3. Demonstration

    Demonstrating products on manikin would be sufficient, although student models may be used.

Teacher Preparation

1. Obtain HOS II-2.1.2. -- Job Procedure -- Dry Shampoo, for each student
2. Prepare manikin

Teaching Tips

1. Explain when these shampoos are used, and the advantages and disadvantages of each.
2. These products constantly change. Ask students to bring in sample products.

Student Activity

1. Preparation -- none
2. Performance -- Encourage students to try these products on each other.
3. Assignment -- Look for products of this kind.

4. Evaluation

Evaluation may be done by oral questioning or the following quiz:

1. When do you use a dry shampoo?
2. Can hair be set after a liquid "dry" shampoo?
3. What is a powdered dry shampoo?
4. What is main purpose of a powder shampoo?
5. Can hair be set after a powdered dry shampoo?
6. What is the first thing done by the cosmetologist when using a product for the first time?
7. How is liquid "dry" shampoo applied to the hair?
8. What is done with liquid shampoo just before setting the hair?
9. How is soil removed from hair when giving a liquid "dry" shampoo?
10. Should hair be brushed?

Beauty Culture II

UNIT PLAN

Section 2. Scalp Applications and Shampooing
Unit 2.2. Scalp Treatments

OBJECTIVES -- At the conclusion of this unit the student will:

1. Demonstrate a scalp treatment for dry hair and oily hair.
2. List the arteries and veins of head, face, and neck.

LESSON SEQUENCE

2.2.1. Treatment for Dry Scalp
2.2.2. Other Dry-Scalp Treatments
2.2.3. Treatment for Oily Hair
2.2.4. Arteries and veins of the Head, Face, and Neck
2.2.5. Treatments for Alopecia and its Underlying Causes

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.2. Scalp Treatments
2.2.1. Treatment for Dry Scalp (1-2)

Objectives -- At the conclusion of this lesson, the student will be able to:

1. Recognize a dry-scalp condition.
2. Properly treat a dry-scalp condition.

Method

1. Lecture -- Demonstration

   Review Lesson I-3.3.3, Treatment for Dry Scalp.

2. Illustration -- none

3. Demonstration -- none

Teacher Preparation

1. Assemble lecture notes.
2. Distribute HOS II-2.2.1.A or HOS I-3.3.3.a -- Job Procedure -- Dry-Scalp Treatment
3. Distribute HOS II-2.2.1.B or HOS I-3.3.3.b -- Job Procedure -- Scalp Manipulations

Teaching Tips

This lesson is a review of lesson 3.3.3. in Beauty Culture I. After review, student should be ready to perform a regular scalp treatment. A product like Wella Kolestral is used.

Student Activity

1. Preparation

   Prepare materials for treatment of dry scalp.

2. Performance

   Give partner treatment for dry scalp.

3. Assignment -- none

4. Evaluation

   Evaluation is made by instructor while student is demonstrating treatment, with special attention to the following points:
   a. Application of cream and its distribution over scalp.
   b. Manipulations.
   c. Final rinse.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.2. Scalp Treatments
2.2.2. Other Dry-Scalp Treatments (1-0)

Objectives -- At the conclusion of this lesson, the student will be able to:

1. List additional products that may be used for dry scalp.
2. Explain the similarities and differences in these products.

Method

1. Lecture -- Discussion

   A. Wella Kolestral
   B. Clairol Condition
   C. Emergency treatments (mayonnaise, baby oil, etc.)

2. Illustration -- none

3. Demonstration

   This is not necessary, but a demonstration can be given here if the teacher feels it would be helpful.

Teacher Preparation

Assemble lecture notes

Teaching Tips

Encourage students to tell you of various products, and classify them for students.

Student Activities

1. Preparation -- Review all notes you have on dry-scalp treatments.

2. Performance -- The students who did not give a treatment yesterday will give a scalp treatment of his/her choice to a partner.

3. Assignment -- Review today's lesson

4. Evaluation -- Evaluation of this lesson is done by observing the students at work and questioning them orally as you observe. This also gives them the experience of presenting their knowledge verbally, which many have difficulty in doing.

Beauty Culture II

LESSON PLAN

Section 2 Scalp Applications and Shampooing
2.2. Scalp Treatments
2.2.3. Treatment for Oily Hair (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Recognize an oily scalp and/or oily hair.
2. Properly treat an oily scalp.
3. Explain the treatment for oily hair.

Method

1. Lecture -- Discussion

   I. Review of seborrhea oleosa (from Beauty Culture I-3.2.6.)

   II. Possible treatments for oily hair

   III. Corrective treatment for oily scalp, HOS II-2.2.3 -- Job Procedure -- Corrective Treatment for Oily Scalp

2. Illustration -- none

3. Demonstration

   Demonstrate again the application of the items covered in the lecture.

Teacher Preparation

1. Assemble lecture notes.
2. Obtain a HOS II-2.2.3 -- Job Procedure -- Corrective Treatment for Oily Scalp, for each student.
3. Check supplies for availability of items to be used.

Teaching Tips

1. Excessive oil is often particularly prevalent in teenagers, due to the diet and hormonal imbalance during the teen years.
2. Recommend the use of alcohol on a cotton pledget to be used on scalp between treatments.
3. Little or no brushing should be used on oily hair.

Student Activity

1. Preparation

   Read page 50 and pages 488 & 489 in the Standard Textbook of Cosmetology

2. Performance

Do a treatment for oily hair on a student who needs this treatment.

3. Assignment -- none

4. Evaluation

   a. Oral questions to be used to determine student's knowledge of treatment.
   b. Each student will be judged on his/her skill in giving a treatment to oily hair.

Beauty Culture II

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.2. Scalp Treatments
2.2.4. Arteries and Veins of the Head, Face, and Neck (1-0)

Objectives -- At the conclusion of this lesson the student will be able to:

1. Identify the arteries of the head, face, and neck.
2. Explain the physiology of these arteries in relation to cosmetology practices.

Method

1. Lecture -- Discussion

    I. Arteries of the head, face, and neck.
        A. Common carotid
            1. Internal division
            2. External division

        B. External Maxillary artery
            1. Submental artery
            2. Inferior labial artery
            3. Angular artery
            4. Superior labial artery

        C. Superficial temporal artery
            1. Frontal artery
            2. Parietal artery
            3. Transverse facial artery
            4. Middle temporal artery
            5. Anterior auricular artery

        D. Occipital artery
            1. Sterno-cleido-mastoid

        E. Posterior auricular artery
            1. Auricular artery

        F. Ophthalmic artery
            1. Supra-orbital artery
            2. Frontal artery

    II. Veins of the head, face, and neck.
        1. Internal jugular vein
        2. External jugular vein

2. Illustrations

    Transparency II-2.2.4.A-External Carotid Artery
    Transparency II-2.2.4.B-External Maxillary Artery
    Transparency II-2.2.4.C-Superficial Temporal Artery

Transparency II-2.2.4.D-Occipital Artery
Transparency II-2.2.4.E-Posterior Auricular Artery
Transparency II-2.2.4.F-Ophthalmic Artery
HOS II-2.2.4.-Arteries of the Head, Face, and Neck.

3. Demonstration -- none

Teacher Preparation

1. Assemble lecture notes
2. Prepare transparencies for showing.
3. Obtain a HOS II-2.2.4.-Arteries of the Head, Face, and Neck, for each student.

Teaching Tips

In teaching this lesson, it is good to present the material in as many ways as possible. Have students read their book; lecture; show transparencies; have students fill in the HOS. Explain the meaning of the various terms, associating them wherever possible with English words having the same roots.

Student Activities

1. Preparation

   Read pages 364-366 in the Standard Textbook of Cosmetology.

2. Performance -- none

3. Assignment

   Fill in page 50 in the Workbook for Beauty Culture Theory.

4. Evaluation

   Evaluation of this lesson may be done by passing out blank HOS II-2.2.4. and using it as a quiz.

Beauty Culture II

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.2. Scalp Treatments
2.2.5. Treatments for Alopecia and Its Underlying Causes (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain what is accomplished by the treatments for alopecia.
2. Give a treatment for alopecia.

Method

1. Lecture -- Discussion

   I. Review lesson I-3.2.7, Dandruff and Alopecia.

   II. Possible Treatments for Alopecia.

2. Illustration

   HOS II-2.2.1.b--Job Procedure -- Scalp Manipulations (given out in lesson 2.2.1)

3. Demonstration

   This is not usually necessary because they've covered scalp treatments but close observation may be necessary in order to see that they have not lost this knowledge.

Teacher Preparation

1. Obtain a HOS II-2.2.1.b.--Job Procedure, for those students that may need them.
2. Prepare lecture notes.

Teaching Tips

Student Activities

1. Preparation

   a. Review notes on alopecia (lesson I-3.2.7.) and Scalp Manipulations HOS II-2.2.1.b.
   b. Read pages 55 to 62 inclusive in the Standard Textbook of Cosmetology.

2. Performance

The student will explain and give a treatment for alopecia.

3. Assignment

Try to determine, by questioning people who have alopecia, the causes of this disorder.

4. Evaluation

Evaluation of this lesson is done by observation and oral questioning.

Evaluation of this unit is done by Test II-2.2.5-Scalp Treatments. This test covers all lessons in unit 2.2.

Beauty Culture II

UNIT II

Section 2. Scalp Applications and Shampooing
Unit 2.3. Hair Treatments

OBJECTIVE -- At the conclusion of this unit the student will demonstrate, by giving treatments to classmates, competency in

1. Giving a treatment for dry hair.
2. Giving a treatment for hair that lacks elasticity.

LESSON SEQUENCE

2.3.1. Treatment for Dry Hair
2.3.2. Treatment for Hair Lacking Elasticity

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.3. Hair Treatments
2.3.1. Treatments for Dry Hair (102)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain the difference between a hair treatment and a scalp treatment.

2. Give a treatment to correct dry hair.

Method

1. Lecture -- Discussion

   I. Hair treatment vs. scalp treatment

   II. Hair treatments
      A. Kolestral
      B. "Instant" treatments
      C. Various protein treatments
      D. Metalex

2. Illustration

   Filmstrip -- Clairol Lesson #11
   Samples of these products should be on hand to supplement filmstrip.

3. Demonstration -- none

Teacher Preparation

Gather and review lecture notes

Teaching Tips

Review Hair Analysis lesson, I-3.4.3.

Student Activity

1. Preparation

   Review lessons on Dry-Scalp Treatment, I-3.3.3., and Hair Analysis, I-3.4.3.

2. Performance

   The student will give a treatment to his/her partner for the week (even though it may not be needed).

3. Assignment

Find other products on the market that fall into the several categories discussed.

4. Evaluation

Evaluations are made while students are performing treatments.

a. Check for proper brushing.
b. Check application of treatment ointment or cream.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.3. Hair Treatments
2.3.2. Treatments for Hair Lacking Elasticity (1-2)

Objectives -- At the conclusion of this lesson, each student will:

1. Test hair for elasticity.
2. Find out from patrons by proper questioning whether signs exist that may indicate lack of elasticity.
3. Give a treatment for elasticity.

Method

1. Lecture -- Discussion
    - I. Hair analysis
    - II. Permanent-waving damaged hair
    - III. Treating damaged hair
2. Illustrations -- none
3. Demonstration -- Analyze a student's hair.

Teacher Preparation

Gather lecture notes; read them over carefully before class.

Teaching Tips

Point out to the students that the many areas affected by lack of elasticity, such as permanent waving, hair setting, etc., will hamper the work of the cosmetologist.

Student Activity

1. Preparation -- Review notes on hair and hair analysis.
2. Performance

    Have each student demonstrate elasticity by stretching both wet and dry hair.
    The student will recognize hair lacking elasticity and will give a treatment to aid in correcting this problem.

3. Assignment

    Read pages 168 and 394 in the Standard Textbook of Cosmetology.

4. Evaluation

Evaluation may be done by the following quiz. It may be oral or written.

True 1. The elasticity of hair is determined by the cortex layer of the hair.

False 2. Elasticity is the ability of something to stretch.

False 3. Elasticity is the ability to contract.

True 4. Elasticity is the ability to stretch and return to original size.

False 5. The hair's elasticity is a matter of appearance only and does not affect the services done on this hair, such as setting, permanent waving, etc.

True 6. Hair breakage is directly related to its elasticity.

False 7. Protein or keratin is not involved with elasticity of hair.

True 8. Hair with normal elasticity has a shiny, healthy look.

True 9. Elasticity is an important factor in hair analysis.

True 10. Wet hair can be stretched 40% to 50% of its length.

Evaluation of this unit is done by test II-2.3.2-Hair Treatments.

UNIT PLAN

Section 2. Scalp Applications and Shampooing
Unit 2.4 Rinses Other Than Color Rinses

OBJECTIVES -- At the conclusion of this unit the student will:

1. List various rinses used in the salon.
2. Explain the proper use of other rinses.

LESSON SEQUENCE

2.4.1. Soap-Curd Rinses
2.4.2. Special Rinses

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.4. Rinses Other Than Color Rinses
2.4.1. Soap-Curd Rinses (1-0)

Objectives -- At the conclusion of this lesson the student will:

1. Explain soap-curd rinses
2. Give a soap-curd rinse.

Method

1. Lecture -- Discussion
   - A. Clairol Sylk
   - B. Lemon rinse
   - C. Vinegar rinse
   - D. Other soap-curd rinses
2. Illustration -- none
3. Demonstration

   Teacher will demonstrate a soap-curd rinse with a real lemon.

Teacher Preparation

1. Assemble lecture notes.
2. Obtain lemon for demonstration.

Teaching Tips

Point out how hair that continues to have a residue left on it will show harmful effects.

Student Activity

1. Preparation

   Read pages 52 and 53 in your Standard Textbook of Cosmetology.

2. Performance

   The student will give a partner a soap-curd rinse and explain when a soap curd rinse is necessary and what it does.

3. Assignment -- none
4. Evaluation

   Evaluation of this lesson will be done by oral questioning.

LESSON PLAN

Section 2. Scalp Applications and Shampooing
2.4. Rinses Other Than Color Rinses
2.4.2. Special Rinses (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain what special rinses are used in the beauty salon.
2. Give a special rinse.

Method

1. Lecture -- Discussion
    A. Medicated rinses
    B. Reconditioning rinses
    C. Cationic rinses
2. Illustrations

    Samples of products are used to illustrate this lesson.
3. Demonstrations -- none

Teacher Preparation

Assemble lecture notes.

Teaching Tips

All the products talked about in this lesson are helpful for the conditions described.

Student Activity

1. Preparation

    Review pages 52 and 53 in the Standard Textbook of Cosmetology.
2. Performance

    The student will give a special rinse and explain why it is used. The student will explain the use of other special rinses.
3. Assignment

    Review material covered in today's lesson.
4. Evaluation

    Evaluation of this lesson is done by oral questioning.

Beauty Culture II

UNIT PLAN

Section 3. Hair Styling
Unit 3.1. Portfolio of Basic Hair Fashions

OBJECTIVES -- At the conclusion of this unit the student will demonstrate by performance

1. Comb-out technique
2. Styling the top
3. Side styling
4. Back hairstyling
5. Combining top, sides, and back for complete hairstyling

LESSON SEQUENCE

3.1.1. Review of Fingerwaving, Sculpture Curling, and Roller Setting
3.1.2. Comb-Out Techniques
3.1.3. Style II-3.1.3.
3.1.4. Style II-3.1.4.
3.1.5. Style II-3.1.5.
3.1.6. Style II-3.1.6.
3.1.7. Style II-3.1.7.
3.1.8. Style II-3.1.8.
3.1.9. Style II-3.1.9.
3.1.10. Style II-3.1.10.
3.1.11. Style II-3.1.11.
3.1.12. Style II-3.1.12.
3.1.13. Style II-3.1.13.
3.1.14. Style II-3.1.14.
3.1.15. Style II-3.1.15.

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.1. Review of Fingerwaving, Sculpture Curling, and Roller Setting (0-2, plus 4 extra lab hours).

Objective -- At the conclusion of this lesson, the student will:

1. Evaluate his/her fingerwaving ability and perfect this skill.
2. Evaluate his/her sculpture curls and perfect this skill.
3. Evaluate his/her setting of a roller set and perfect this skill.

Method

1. Lecture -- Discussion -- none
2. Illustration -- none
3. Demonstration -- none

Teacher Preparation

Prepare a progress chart to enable you to check students' progress.

Teaching Tips

This lesson is a review during which the teacher can check students' ability in performing the skills necessary to progress to hairstyling. Have each student perform the skill, and check it before the student progresses to the next skill.

Student Activity

1. Preparation

   Review in your notes the things to watch for in performing the above skills.

2. Performance
   a. Fingerwave the right side of the manikin in diagonal waves.
   b. Sculpture-curl the left side of the manikin for a diagonal wave.
   c. Place rollers on the top for a center part to be combed out in a wave on each side, to be placed above each eyebrow.

3. Assignment

   Practice those skills which did not meet the teacher's standards.

4. Evaluation

Evaluation is done by observation of the performance of these skills.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.2. Comb-Out Techniques (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Give a brushing to a set manikin to loosen the set and prepare for comb-out.
2. Tease hair for full volume.
3. Tease hair for hard packing.
4. Do surface teasing for corrective work.

Method

1. Lecture -- Discussion

    I. Brushing

    II. Teasing for full volume

    III. Teasing for hard packing

    IV. Surface teasing for corrective work

2. Illustration -- none

3. Demonstration

    Each above technique must be demonstrated during the lecture.

Teacher Preparation

1. Prepare lecture notes.
2. Prepare manikin for demonstration.
3. Obtain tools for use on manikin during demonstration.
4. Prepare area for best student observation.

Teaching Tips

Student Activity

1. Preparation
    a. Notebooks and pen or pencil
    b. Have Beauty Culture tool kit ready for your doing the set.

2. Performance

   Brush out the previously set manikin.

3. Assignment

   Practice techniques learned today.

4. Evaluation

   Each student is evaluated while performing.

Test II 3.1.2.-Hairstyling -- This may be used to determine how much knowledge of hair styling terms and techniques student has absorbed.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.3. Style II-3.1.3. (1-2)

Objectives -- At the conclusion of this lesson, the student will be able to:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   As the teacher demonstrates the set, the teacher explains why he/she is doing it this way.

2. Illustration

   Transparency II-3.1.3. -- Style II-3.1.3

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads (I-4.5.3) for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

Starting with this lesson, specific styles will be given to the students. As time goes on, styles will have to be modernized and the specific styles should reflect those used in the salons today. The styles should become progressively more difficult and should encompass differences in top, side, and back settings. These styles can be obtained through hairstyling services or trade books or past experiences.

Style II-3.1.3. is a simple, everyday shop style. It is done in sculpture curls because practice in sculpture curling is so necessary here.

A check is given on the progress chart when set is complete (only satisfactory sets are accepted), and a grade is given when the style is properly combed out.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.4. Style II 3.1.4. (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.4. -- Style II-3.1.4.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

Most of this set is done in rollers, with a few sculpture curls to help over the ears and at the nape area. It is an everyday style with a bouffant formation in the back, with ends turned up. The sides are a circular forward line, and the top is basically a split bank with an indication of a part.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine the style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.5. Style II-3.1.5. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Com' out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.5. -- Style II-3.1.5.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This is the first style in which the hair in the back is a close brush-up.

The top is a basic Italian top. The sides emphasize the importance of fingerwaving in doing a good style. The back is set in either rollers or sculpture curls or a combination of both.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.6. Style II-3.1.6. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.6. -- Style II-3.1.6.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

The top of this style is a directional movement set with rollers or sculpture curls. The crown is directed in the opposite direction and set for height or volume.

The sides are set in sculpture curls for a soft wave rather close to the head.

The back is a bouffant foam effect with volume at the crown and closer to the nape.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern

   on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.7. Style II-3.1.7. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.7. -- Style II-3.1.7.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

The top is set in rollers, with one or two (depending on hair) set to comb forward over the eye. This is a symmetrical style with skip-waved sides and fill-in back.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.8. Style II-3.1.8. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.8. -- Style II-3.1.8.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare a manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This is a classic bouffant flip for medium-length hair, with a forward bang.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.9. Style II-3.1.9. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.9. -- Style II-3.1.9.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This is a style done on short hair (3-4 in.), with a shingled neckline in the nape area, and pin curls at the bottom. Short hair requires to be set in pin curls to create a finished look.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.10. Style II-3.1.10. (0-2)

Objectives -- At the conclusion of this lesson the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.10. -- Style II-3.1.10.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This is a style done on a head with short hair (1½ inches) at the nape but longer hair at the crown and top. It is a smooth, bouffant effect without a great deal of curl. It resembles a swing line with volume crown.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.11. Style II-3.1.11. (O-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.11. -- Style II-3.1.11.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This is a smooth, straight, haircomb with a forward line on the sides. Tiers of carved curls make up the back, with a neckline nape and volume in the crown area.

Student Activity

1. Preparation

   While demonstration is going on draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

Evaluation of this lesson is done by observation and correction.

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.12. Style II-3.1.12. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.12. -- Style II-3.1.12.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

Although this style has a softer, windblown look, it is a definitely designed style combed out in a specific way. It has a soft, feminine look but a lasting quality.

The comb-out follows the set in curls and undulations.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.13. Style II-3.1.13. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.13. -- Style II-3.1.13.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This style has a short neckline back, longer sides and top. It is a smooth, sophisticated style with a full, high crown area. This is set in a larger, softer curl, and the result is smooth, waving movements, rather than curls.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling patterns on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.14. Style II-3.1.14. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.14. -- Style II-3.1.14.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This style has a strong forward movement with the bang, and softer forward movement on the sides. It is parted about two inches behind the ear, and the crown area is high and curled or waved. The nape area is combed toward the center.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

Beauty Culture II

LESSON PLAN

Section 3. Hair Styling
3.1. Portfolio of Basic Hair Fashions
3.1.15. Style II-3.1.15. (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Set the prescribed style according to directions.
2. Comb out this style.
3. Explain how one would set this set differently for the various textures of hair.

Method

1. Lecture -- Discussion

   The teacher should explain, while demonstrating the set, why it is done this way.

2. Illustration

   Transparency II-3.1.15.

3. Demonstration

   This is done with the lecture if the teacher feels it is necessary.

Teacher Preparation

1. Obtain a HOS II-3.1.3.-Blank Heads, for each student.
2. Prepare manikin and/or manikins for demonstration.
3. Prepare other articles, such as comb, brush, clips, to complete the set.

Teaching Tips

This is a basic sculpture-curl set for long hair which would allow the student to perfect three hair styles by using sculpture curling: for example, a French twist, a haircomb back over the ears with Grecian curls in the back, and a haircomb back over the ears with a chignon.

Comb-out 1. Grecian curls (with open end on the bottom). Direct student to comb bottom row of curls and build on them.

Comb-out 2. The chignon or basket-weaving. Direct students to do outer ring of curls first and build on these.

Comb-out 3. The French twist. Have student do right-handed twist and left-handed twist.

Student Activity

1. Preparation

   While demonstration is going on, draw the styling pattern on the blank-head handout.

   Examine style for understanding before you start.

2. Performance

   Set and comb out set to teacher's expectations.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and correction.

UNIT PLAN

Section 4. Hair Cutting
Unit 4.1. Introduction to Cutting

OBJECTIVES -- At the conclusion of this unit the student will:

1. Identify each implement used in hair cutting, its separate parts, and their varied uses.
2. Use these implements to achieve the desired result.

LESSON SEQUENCE

4.1.1. Introduction to Hair Cutting
4.1.2. The Razor Method of Cutting
4.1.3. The Scissor Method of Cutting
4.1.4. The Use of Thinning Shears
4.1.5. The Electric Clipper

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.1. Introduction to Cutting
4.1.1. Hair-Cutting Terminology (1-0)

Objective -- At the conclusion of this lesson, the student will demonstrate knowledge of hair-cutting terminology by responding to a quiz.

Method

1. Lecture -- Discussion

   Explanation of hair-cutting terms used.

2. Illustration

   HOS II-4.1.1. -- Hair Cutting Terminology

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes and 10-question quiz to give to students after lecture period.
2. Obtain a HOS II-4.1.1. -- Hair Cutting Terminology, for each student.

Teaching Tips

Call attention to the use of multiple terms for the same technique. Examples -- Featheredge and shingling; tapering and feathering.

Student Activity

1. Preparation

   Have notebook and pencil ready for lecture period.

2. Performance -- none

3. Assignment

   Read page 104 in Standard Textbook of Cosmetology

4. Evaluation

   Oral quiz on hair-cutting terms.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.1. Introduction to Cutting
4.1.2. The Razor Method of Cutting (1-2)

Objective -- At the conclusion of this lesson, the student will:

1. List the parts of the shaper.
2. Handle a shaper while combing and cutting, to achieve the desired result.
3. Use shaper and comb without putting down either.

Method

1. Lecture -- Discussion

   A. Explain how the razor is held.
   B. Placement of the guard for right and left-handed people.

2. Illustration

   Transparency II-4.1.2.-Parts of a Shaper

3. Demonstration

   Demonstration by instructor of the use of the razor for feathering both a long taper for thick hair and a short taper for fine hair.

Teacher Preparation

1. Gather lecture notes -- read these before lesson.
2. Have tools ready for demonstration.
3. Transparancies.

Teaching Tips

1. Teach all safety precautions.
2. The razor is the ideal implement to use on hair that needs setting in standard styling, using clips or rollers.
3. The razor is easier for a student to use; however, care must be taken in positioning it properly.

Student Activity

1. Preparation

   a. Take pencil and notebook in for lecture demonstration.
   b. Have all tools ready for use after lecture.

2. Performance

   Each student will practice use of razor on a weft.

3. Assignment

   a. Cut about a half-inch at a time of weft during practice.
   b. Read page 98 of Standard Textbook of Cosmetology.

4. Evaluation

   Check each student for proper holding of shaper.
   Check everyone for careful use of the razor.
   Checkmarks rather than grades on the progress charts might be appropriate for this skill, since haircutting skill is usually so slow in developing and depends so much on the availability of models.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.1. Introduction to Cutting
4.1.3. The Scissors Method of Cutting (1-2)

Objectives -- At the conclusion of this lesson each student will:

1. Properly hold the scissors.
2. Effilate an inch at a time from the end of a weft using both an extreme taper and a short taper.
3. Club- or blunt-cut the end of the weft.

Method

1. Lecture -- Demonstration

   A. Name the parts of a scissors.
   B. Demonstrate the proper holding of the scissors, with good balance.

2. Illustration

   Transparency II-4.1.3. -- Slither Cutting

3. Demonstration

   In demonstration, show that when a scissors is used properly, only the thumb moves.

Teacher Preparation

1. Gather lecture notes.
2. Prepare transparency.
3. Gather tools for demonstration.

Teaching Tips

1. For many styles of haircutting, as for example blunt cutting, scissors-cutting is the method of choice.
2. While you effilate with a scissors, the thumb portion of the scissors is closed slightly as you slide the scissors toward the scalp or forward.
3. Have students just hold scissors and get used to opening and closing them by using just the thumb.

Student Activity

1. Preparation

   a. Have notebooks ready for lecture notes.
   b. Obtain tools to be used after lecture.

2. Performance

   Practice effilating on a weft, cutting about one inch of weft at a time.

3. Assignment

   Read pages 101 to 103 in Standard Textbook of Cosmetology.

4. Evaluation

   a. Check proper holding of scissors.
   b. Check that effilating is done in proper manner.
   c. Check that proper result is obtained.

   When the instructor feels that the above have been done in satisfactory manner, this item should be checked on the progress chart.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.1. Introduction to Cutting
4.1.4. The Use of Thinning Shears (1-2)

Objective -- At the conclusion of this lesson student will demonstrate the proper use of thinning shears.

Method

1. Lecture -- Demonstration

2. Illustration

   Transparency II-4.1.4. -- Parts of the Thinning Shears.

3. Demonstration

   Demonstrate on a student with thick hair the way a thinning scissors should be used.

Teacher Preparation

1. Read lecture notes.
2. Prepare transparency and overhead projector for use.

Teaching Tips

1. Whenever one is giving a haircut with both a regular scissors and a thinning shears on your work table, be sure to always check to be sure you have the right implement before cutting the hair!
2. The thinning scissors can either be a blessing or a curse, depending on proper use.
3. Point out its use in corrective haircutting.

Student Activity

1. Preparation

   a. Have notebook and pencils ready to take notes.
   b. Have thinning shears ready for practice.

2. Performance

   Use a thinning scissors on one of the old wigs.

3. Assignment

   Read pages 96 & 97, Standard Textbook of Cosmetology.

4. Evaluation

   a. Check all students as they thin wigs; are they cutting too close to either the part or the scalp?
   b. While observing, question regarding which texture of hair can be thinned closer to the scalp.

UNIT PLAN

Section 4. Hair Cutting
4.1. Introduction to Cutting
4.1.5. The Electric Clipper (1-0)

OBJECTIVE -- At the conclusion of this lesson the student will demonstrate knowledge of the use of an electric clipper by cleaning a neckline.

Method

1. Lecture -- Demonstration

2. Illustration -- none

3. Demonstration

   Demonstrate how neckline can be made sharper with a clipper.

Teacher Preparation

1. Obtain model if possible.
2. Prepare lecture notes.
3. Obtain clipper and comb for demonstration.

Teaching Tips

If the clipper is used with its teeth pointed down toward the skin, you can make a sharp line on the neck with the use of a clipper -- a sharp point, a round curve, etc.

This would be a good time to discuss the various shapes of necklines.

Student Activity

1. Preparation

   Have pencil and paper ready for lecture notes.

2. Performance -- none

3. Assignment

   Read page 103 in Standard Textbook of Cosmetology.

4. Evaluation

   No evaluation is made of this lesson. An instructor must keep his/her eyes open whenever a clipper is used to assure proper use and give periodic reminders. Many Afros are done with clippers, although this is not recommended here. This will, however, allow some use of the clipper.

UNIT PLAN

Section 4. Hair Cutting
Unit 4.2 Techniques of Cutting

OBJECTIVES -- At the conclusion of this unit the student will, by working on a weft, demonstrate the techniques of making the blunt or club cut, tapered cut, neckline cut, and other cuts.

LESSON SEQUENCE

4.2.1. Blunt- or Club-Cut Ends
4.2.2. Tapered Cut
4.2.3. Neckline Cut
4.2.4. Other Techniques
4.2.5. Cutting Bangs

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 4. Hair Cutting
4.2. Techniques of Cutting
4.2.1. Blunt- or Club-Cut Ends (1-2)

Objective -- At the conclusion of this lesson the student will demonstrate, by cutting a weft, the proper handling of a scissors for blunt cutting.

Method

1. Lecture -- Discussion

   Blunt cuts are used mostly for blow- or dryer-type hair styles.

   Very fine hair is normally blunted.

2. Illustration -- none

3. Demonstration

   On a weft, demonstrate the holding of hair between forefinger and middle finger.

Teacher Preparation

1. Gather lecture notes, wefts for student use.
2. Get scissors and comb for demonstration.

Teaching Tips

1. We often do more blunting after tapering in order to make the cut even.
2. Blunt cuts work best on hair that does not need standard sets, but is rather blow-dried.
3. This lesson concerns simply blunt-cutting a weft or an end of hair. It does not go into styled cutting of hair yet.

Student Activity

1. Preparation
   a. Have notebooks ready for lecture.
   b. Have tools ready for use on wefts.

2. Performance

This performance is done on a weft to learn cutting on hair ends.

3. Assignment -- none

4. Evaluation

Evaluation of this lesson is done by observation. The progress chart may be used if the teacher wishes.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.2. Techniques of Cutting
4.2.2. Tapered Cut (1-2)

Objectives -- At the conclusion of the lesson the student will:

1. Taper a weft one inch at a time with a razor.
2. Taper a weft with a scissors.

Method

1. Lecture -- Discussion

2. Illustration -- none

3. Demonstration

Review the proper tapering with a razor; review proper tapering with a scissors.

Teacher Preparation

1. Review lecture notes before class.
2. Have wefts ready for each student, as well as the tools ready for demonstration.

Teaching Tips

The most important lesson for an instructor to teach in Beauty Culture is haircutting, and the most difficult thing to teach in haircutting is tapering properly.

Remember, these are preliminary lessons, and success is difficult to achieve if too much is taught too soon.

These lesson are also good times to check student implements.

1. Are they readily available?
2. Are they in good conditions?
3. Are they identifiable, to avoid student mix-ups?

Student Activity

1. Preparation
   a. Have notebooks and pencil for lecture notes.
   b. Have tools available for use on wefts.

2. Performance
   a. Tapering to be done on a weft an inch at a time with a razor.
   b. Same procedure with a scissors.

3. Assignment -- none

4. Evaluation

At this time it is probably more important to evaluate the proper handling of the tools used for tapering than the actual taper produced.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.2. Techniques of Cutting
4.2.3. Neckline Cut (1-0)

Objective -- At the conclusion of this lesson the student will, when a model is available, shape a neckline in a desired shaping.

Method

1. Lecture -- Discussion

2. Illustration with transparencies

   Transparency II-4.2.3.A. -- Round-Shape Neckline Cut
   Transparency II-4.2.3.B. -- Pointed-Nape Neckline Cut.
   Transparency II-4.2.3.C. -- Duck's Back Shape in Cutting
   Transparency II-4.2.3.D. -- Shingle

3. Demonstration

   This demonstration will be held with an available student acting as a model.

Teacher Preparation

1. Gather lecture notes.
2. Obtain transparencies II-4.2.3.A, B, C, and D; prepare overhead projector.
3. Obtain tools needed for demonstration.

Teaching Tips

1. A scissors works much more satisfactorily for shingle cuts than a razor.
2. Carefully demonstrate how you cut the hair close to the very tips of the two fingers holding the hair. Then, by arching the upper part of your fingers away from the scalp, you can achieve a well-shaped shingle effect.
3. The neckline varies as greatly as haircutting itself. Be sure to point out its variations from the old fashioned shingle to the softer, more feminine look.

Student Activity

1. Preparation

   Have notebooks for taking lectures available.

2. Performance

   The student will do a neckline cut at the earliest available time.

3. Assignment

Read page 103, Standard Textbook of Cosmetology, for other helpful hints on shingling.

4. Evaluation

This lesson can only be evaluated when individual students have a suitable model available.

LESSON PLAN

Section 4. Hair Cutting
4.2. Techniques of Cutting
4.2.4. Other Techniques (0-2)

Objective -- At the conclusion of this lesson the student will demonstrate, when a model is available, a grasp of the various aspects of this lesson.

Method

1. Lecture -- Discussion

    1. Undercutting
    2. Intercutting

2. Illustration

    Transparency II-4.2.4.A. -- Undercutting
    Transparency II-4.2.4.B. -- Intercutting

3. Demonstration

    If and when a model is available, these techniques should be demonstrated.

Teacher Preparation

1. Gather lecture notes.
2. Prepare transparencies and overhead projector.
3. Obtain tools for demonstration if model is available.
4. Prepare wefts for students.

Teaching Tips

This is the lesson where the teacher can incorporate any new techniques that are developed or add any other techniques that he/she may wish to incorporate.

Student Activity

1. Preparation
    a. Prepare to take notes during lecture.
    b. Have tools ready to practice on a weft.

2. Performance

    Each student will practice the techniques discussed.

3. Assignment -- none

4. Evaluation

   a. Evaluation will be done while students work on wefts.
   b. Check carefully how scissors are held to achieve the undercutting technique.

LESSON PLAN

Section 4. Hair Cutting
4.2. Techniques of Cutting
4.2.5. Cutting Bangs (1-2)

Objectives -- At the conclusion of this lesson the student will:

1. Cut a straight bang.
2. Cut a curly bang.
3. Cut a pixie bang.
4. Cut a side bang.

Method

1. Lecture -- Discussion -- Demonstration
   - A. The straight bang
   - B. The curly bang
   - C. The pixie bang
   - D. The side bang
2. Illustration

   Transparency II-4.2.5.A. -- The Straight Bang
   Transparency II-4.2.5.B. -- The Curly Bang
   Transparency II-4.2.5.C. -- The Pixie Bang
   Transparency II-4.2.5.D. -- The Side Bang
3. Demonstration -- If model is available

Teacher Preparation

1. Prepare transparencies.
2. Obtain lecture notes.

Teaching Tips

Haircutting is difficult to teach because you cannot always find a suitable subject to cut. Obviously you should try to find actual hair. First, seek a model; second try a manikin; and last, use a wig if nothing else is available.

Student Activity

1. Preparation
   - a. Obtain subject or object to cut.
   - b. Check implements

2. Performance

   a. Cut a straight bang.

   b. Cut a curly bang.
   c. Cut a pixie bang.
   d. Cut a side bang.

3. Assignment

   Look through available hairstyling books and identify each of the above.

4. Evaluation

   Evaluation of this lesson is done by observation. This may be checked on the chart if the teacher wishes.

   Evaluation of this unit is done by Test II-4.2.5. -- Hair Cutting.

UNIT PLAN

Section 4. Hair Cutting
4.3. Catalog of Haircuts

OBJECTIVES -- At the conclusion of this unit the student will be able to

1. Demonstrate a knowledge of the basic cut.
2. Demonstrate the technique of cutting by sectioning.
3. Display an ability to measure for length.
4. Display an ability to taper properly.

LESSON SEQUENCE

4.3.1. The Basic Cut
4.3.2. The Cap Cut
4.3.3. The Circular Blunt Cut
4.3.4. Short Tapered Cut
4.3.5. The Angular Blunt Cut

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.3. Catalog of Haircuts
4.3.1. The Basic Cut (1-2, plus 2 extra lab hours)

Objectives -- At the conclusion of this lesson the student will

1. Section a manikin for a basic cut.
2. Cut a proper guideline.
3. Cut the vertical sections.

Method

1. Lecture -- Discussion

   A. Blocking for a basic cut
   B. Cutting the guideline
   C. Cutting the vertical sections

2. Illustrations

   Transparency II-4.3.1.A. -- Sectioning for a Basic Cut
   Transparency II-4.3.1.B. -- The Guideline
   Transparency II-4.3.1.C. -- Vertical Sections

3. Demonstration

   The instructor will demonstrate a basic cut on a student or manikin.

Teacher Preparation

1. Gather lecture notes.
2. Have scissors or razor, clips, hair cape, and comb for demonstration.

Teaching Tips

1. The basic cut is the most versatile of all style cuts.
2. Students must be well prepared by knowing all about guidelines and their relationship to the total haircut.
3. Take care to allow for the shape of the hairline around the ear.
4. Use a blackboard to show how to measure for various lengths.
5. This is a good time to use old wigs if possible, because haircutting can only be learned by cutting hair.

Student Activity

1. Preparation

    a. Have notebooks for lecture notes.

    b. Have combs and clips for sectioning on manikin.

2. Performance

    a. Each student will section for a basic cut on a manikin.
    b. Show where the cut would be made for a proper guideline.
    c. Show where the cuts would be made for the vertical sections.

3. Assignment

    Read pages 93 to 96 in Standard Textbook of Cosmetology.

4. Evaluation

    Check the sectioning on the manikins.

LESSON PLAN

Section 4. Hair Cutting
4.3. Catalog of Haircuts
4.3.2. The Cap Cut (1-2)

Objective -- At the conclusion of this lesson each student will do a cap cut.

Method

1. Lecture -- the cap cut

2. Illustrations

   Transparency II-4.3.2.A. -- Blocking for a Cap Cut
   Transparency II-4.3.2.B. -- The Side of a Cap Cut
   Transparency II-4.3.2.C. -- The Nape of a Cap Cut

3. Demonstration

   Demonstrate with a model or manikin

Teacher Preparation

1. Prepare transparencies.
2. Check quantity of HOS II-3.1.3. -- Blank Heads available.
3. Prepare model or manikin.

Teaching Tips

Distribute HOS II-3.1.3. -- Blank Heads to students to use if they wish.

Student Activity

1. Preparation

   Review past haircutting lessons.

2. Performance

   Cut a cap cut if possible.

3. Assignment

   When the opportunity affords itself, cut a cap cut, to be checked on the progress charts. It may be possible to locate someone who wishes to have this sort of cut.

4. Evaluation

   Evaluation of this lesson must be done at the time the opportunity avails itself.

LESSON PLAN

Section 4. Hair Cutting
4.3. Catalog of Haircuts
4.3.3. The Circular Blunt Cut (1-2)

Objective -- At the conclusion of this lesson, the student will give a circular blunt cut.

Method

1. Lecture

   Lecture should consist of explaining cut before the film-showing and discussing it with the students after the film-showing.

2. Illustrations

   HOS II-4.3.3. -- The Circular Blunt Cut.
   Film -- Paul Mitchell film -- The Circular Blunt Cut

3. Demonstration

   This should be demonstrated when the opportunity avails itself.

Teacher Preparation

1. Prepare film and projector for use.
2. Obtain a HOS II-4.3.3. -- The Circular Blunt Cut, for each student.

Teaching Tips

1. This series of films is very well done and is of great assistance in teaching haircutting.

2. Students should watch how Mr. Mitchell holds the hair, note his firm grip, and observe that his hands are always placed at proper angle.

Student Activity

1. Preparation

   Review haircutting lessons and bring all haircutting implements in your kit to this lesson.

2. Performance

   Cut a circular blunt cut -- or at least go through the motions.

3. Assignment

Look at the people around you and see how many wear cuts similar to the circular blunt cut.

4. Evaluation

Evaluation of this lesson must be done when the opportunity is there, or by asking questions on how it would be done if it were being done.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.3. Catalog of Haircuts
4.3.4. Short Tapered Cut (0-2)

Objective -- At the conclusion of this lesson, the student will give a short tapered cut.

Method

1. Lecture

The format of this lesson should follow that of II-4.3.3., varying it for the most advantageous presentation.

2. Illustrations

HOS II-4.3.4. -- The Short Tapered Cut
Film -- Paul Mitchell Film -- The Short Tapered Cut

3. Demonstration

This cut should be demonstrated if possible.

Teacher Preparation

1. Prepare film and projector for use.
2. Obtain a HOS II-4.3.4. -- The Short Tapered Cut, for each student.

Teaching Tips

This lesson will be learned more thoroughly through repetition. The more haircuts the student can do, the more proficient he/she will become.

Student Activity

1. Preparation

Check all haircutting implements and see that they are ready for use.

2. Performance

Cut a short tapered cut.

3. Assignment

Find pictures of this cut in a current hairstyling magazine.

3. Evaluation

Evaluation of this lesson must be done when the opportunity is there, or by a question-answer period on how it would be done.

When students give this cut, check that hair is held correctly to achieve proper taper.

Beauty Culture II

LESSON PLAN

Section 4. Hair Cutting
4.3. Catalog of Haircuts
4.3.5. The Angular Blunt Cut (1-2)

Objective -- At the conclusion of this lesson, the student will cut an angular blunt cut.

Method

1. Lecture

The format of this lesson may follow the previous lessons.

2. Illustration

HOS II-4.3.5. -- The Angular Blunt Cut
Paul Mitchell film -- The Angular Blunt Cut

3. Demonstration

This should be demonstrated if possible.

Teacher Preparation

1. Prepare film and projector for use.
2. Obtain a HOS II-4.3.5. -- The Angular Blunt Cut, for each student.

Teaching Tips

1. Guide for this cut is started at the hairline.
2. Fingers holding hair must be held always at a consistent angle to achieve the precision needed for these cuts.
3. Haircutting requires so much practice that each student should find a course where he/she can give free haircuts, as, for example, a nursing home or other institution, or even just neighbors.

Student Activity

1. Preparation

   a. Check all haircutting implements.
   b. Find a model for this cut, if possible.

2. Performance

Cut an angular blunt cut.

3. Assignment

Find pictures of this cut in a current hairstyling magazine.

4. Evaluation

Evaluation of this lesson must be done when the opportunity affords itself.

Check the parting of hair so that guide can be seen.

Also check the holding of the hair for the cuts.

UNIT PLAN

Section 5. Manicuring and Pedicuring
Unit 5.1. The Hot-Oil Manicure

OBJECTIVES -- At the conclusion of this unit, the student will:

1. Give a hot-oil manicure.
2. Explain the advantages of a hot-oil manicure over a plain manicure.

LESSON SEQUENCE

5.1.1. Theory of the Hot-Oil Manicure
5.1.2. Hot-Oil Manicure Procedure

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 5. Manicuring and Pedicuring
5.1. The Hot-Oil Manicure
5.1.1. Theory of the Hot-Oil Manicure, Including Arm and Hand Massage (1-0)

Objectives -- *At the conclusion of this lesson, the student will:*

1. Explain the purpose of a hot-oil manicure.
2. List the beneficial results obtained from a hot-oil manicure.
3. List the beneficial results obtained from an arm and hand massage.

Method

1. Lecture -- Discussion

   I. Review anatomy of the hand and arm.

   II. Beneficial results from the hot-oil manicure.

   III. Beneficial results from the hand and arm maggage.

   IV. How the arm and hand massage is done.

2. Illustration

   HOS II-5.1.1. -- Job Procedure -- Arm and Hand Massage

3. Demonstration

   The teacher should demonstrate proper arm and hand massage, preferably a little on each student so the student can feel the proper pressure in doing the massage.

Teacher Preparation

1. Obtain a HOS II-5.1.1. -- Job Procedure -- Arm and Hand Massage, for each student.

2. Prepare manicuring table with cream for arm and hand massage demonstration

Teaching Tips

Test II-5.1.1. (I-5.4.1.) -- Anatomy of the Hand and Arm may be used as a diagnostic as well as achievement test. Have student review notes on lessons I-5.2.1.; I-5.2.2.; I-5.3.1.; I-5.4.1.

Student Activity

1. Preparation

   a. Review notes on lessons I-5.2.1., I-5.2.2., I-5.3.1., I-5.4.1.

   b. Read Oil Manicure on page 6 in the Standard Textbook of Cosmetology.

   c. Read Manicure with Hand and Arm Massage on Page 80 in the Standard Textbook of Cosmetology.

2. Performance

   The student will do an arm and hand massage.

3. Assignment

   Review manicuring lessons in preparation for tomorrow's lesson on the Hot-Oil Manicure.

4. Evaluation

   Evaluation is done by observation of the hot-oil manicure done with the arm and hand massage.

Test II-5.1.1. (I-5.4.1.) -- Anatomy of the Hand and Arm may be given here.

LESSON PLAN

Section 5. Manicuring and Pedicuring
5.1. The Hot-Oil Manicure
5.1.2. Hot-Oil Manicuring Procedure (1-2)

Objectives -- At the conclusion of this lesson the student will be able

1. To follow the procedure for the hot-oil manicure.
2. To acquire the skill to give a hot-oil manicure efficiently and professionally.

Method

1. Lecture -- Demonstration

   While demonstrating the hot-oil manicure, explain HOS II-5.1.2. -- Job Procedure -- Hot-Oil Manicure.

2. Illustration

   HOS II-5.1.2. -- Job Procedure -- Hot-Oil Manicure.

3. Demonstration

   A demonstration of a hot-oil manicure should be given, following the handout sheet instructions.

Teacher Preparation

1. Obtain a HOS II-5.1.2. for each student.
2. Prepare table for demonstration.
3. Obtain a model for same.

Teaching Tips

Stress again that proper procedure saves time and is more efficient.

Student Activity

1. Preparation

   Review yesterday's lesson on the theory of the hot-oil manicure, including arm and hand massage.

2. Performance

   The student will give a hot-oil manicure with arm and hand massage.

3. Assignment -- none

4. Evaluation

Evaluation of this lesson is done by observation of performance. This is an item that should be graded on the chart when correctly done.

Beauty Culture II

UNIT PLAN

Section 5. Manicuring and Pedicuring
Unit 5.2. Pedicuring

OBJECTIVES -- At the conclusion of this unit the student will:

1. Give a pedicure.

2. Explain the differences between manicuring and pedicuring.

3. List the special safety precautions necessary in pedicuring.

LESSON SEQUENCE

5.2.1. Pedicuring

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 5. Manicuring and Pedicuring
5.2. Pedicuring
5.2.1. Pedicuring (1-2)

Objective -- At the conclusion of this lesson, the student will give a professional pedicure in a minimum of time.

Method

1. Lecture -- Demonstration

   Explain HOS II-5.2.1. -- Job Procedure -- The Pedicure. Discuss how it differs from manicuring.

2. Illustrations

   HOS II-5.2.1. -- Job Procedure -- The Pedicure.

3. Demonstration

   Teacher should give a student a complete pedicure, following the procedure set down.

Teacher Preparation

Gather items necessary to give demonstration, such as manicuring table, setup, towels, manicuring implements, cotton, and antiseptic.

Teaching Tips

Stress the fact that the feet become infected much more easily than the fingers. Explain why and how this is prevented.

This lesson need not be repeated, because the average operator is not usually called upon to give a pedicure. The skill should be acquired, however, since fashions keep changing.

Student Activity

1. Preparation

   Read pages 81 to 84 in the Standard Textbook of Cosmetology

2. Performance

   Students should give a pedicure to their partners.

3. Assignment

   Review questions and answers on page 91 in the Standard Textbook.

4. Evaluation

Evaluation of this lesson is done by observation of performance, both during and after the pedicure. This should be checked on a progress chart.

Test II-5.2.1. -- Manicuring and Pedicuring -- is an evaluation of Units 5.1. and 5.2.

UNIT PLAN

Section 6. Permanent Waving
Unit 6.1. Review of Hair

OBJECTIVE -- At the conclusion of this unit the student will demonstrate a knowledge of hair analysis and how it applies to permanent waving.

LESSON SEQUENCE

6.1.1. Review of the Study of Hair

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 6. Permanent Waving
6.1. Review of Hair
6.1.1. Review of the Study of Hair (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain the structure of hair.
2. Explain the influence of texture, porosity, elasticity, and the condition of hair on the outcome of a cold wave.

Method

1. Lecture -- Discussion

   Review Unit I-3.4.--The Hair

2. Illustrations

   Transparencies II-6.1.1.A. (I-3.4.1.A) -- Division of Hair
   II-6.1.1.B. (I-3.4.1.B) -- Replacement of Hair
   II-6.1.1.C. (I-3.4.2.A) -- Hair Root
   II-6.1.1.D. (I-3.4.2.B) -- Cross Section of the Hair and Follicle
   II-6.1.1.E. (I-3.4.2.C) -- Arrector Pili Muscle
   II-6.1.1.F. (I-3.4.2.D) -- Sebaceous Gland
   II-6.1.1.G. (I-3.4.2.E) -- Hair and Follicle
   II-6.1.1.H. -- Hair Porosity

Teacher Preparation

1. Prepare lecture notes
2. Prepare transparencies

Teaching Tips

This is a review lesson, to reinforce past knowledge and to be used as an introduction to what follows.

Student Activity

1. Preparation

   Review all past notes taken on hair and hair analysis.

2. Performance -- none

3. Assignment

   Read pages 166 to 168 and pages 392 to 394 inclusive.

4. Evaluation

   Test number I-3.4.3. will be the evaluation for this lesson.

Beauty Culture II

UNIT PLAN

Section 6. Permanent Waving
Unit 6.2. Cold Waves

OBJECTIVES -- At the conclusion of this unit the student will:

1. Demonstrate on manikins an ability to section and wind a cold wave.

2. Explain the possible reasons for failure.

3. Keep proper records on permanent waving.

4. List the safety precautions used during permanent waving.

LESSON SEQUENCE

6.2.1. Introduction to Cold Waves and Wrapping
6.2.2. Sectioning and Wrapping
6.2.3. Procedure for Cold Waving
6.2.4. Possible Reasons for Unsatisfactory Results
6.2.5. Keeping Permanent-Wave Records
6.2.6. Review of Safety Precautions During Cold Waves

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 6. Permanent Waving
6.2. Cold Waves
6.2.1. Introduction to Cold Waves and Wrapping (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Tell the history of permanent waving.
2. Explain the main differences between cold-waving and earlier permanents.

Method

1. Lecture -- History of permanent waving
    - A. Spiral wave
    - B. Croquignole wave
    - C. Machineless wave
    - D. Cold waving
2. Illustrations

    Transparencies II-6.2.1.A. -- The Spiral Wave
    II-6.2.1.B. -- Croquignole Wave
    II-6.2.1.C. -- Machineless Wave
    II-6.2.1.D. -- Wrapping a Cold-Wave Rod

3. Demonstration

    The teacher should demonstrate how to wrap a single cold-wave rod.

Teacher Preparation

1. Prepare transparencies.
2. Prepare lecture notes.
3. Prepare for demonstration by obtaining manikin, rods, end wraps, and comb.

Teaching Tips

This lesson should concentrate on the proper wrapping of a single curl, emphasizing the following points:

1. The ends must be spread evenly across the rod.
2. The wrap must be smooth.
3. How to hold the hair, the comb, and the cold-wave rod.

The lesson should not try to teach how to block the whole head.

Only when student can properly wrap one cold-wave rod should he/she be allowed to go on. Wrapping many incorrectly only reinforces bad habits, which are hard to break.

This lesson is both a lecture and a lab lesson.

Student Activity

1. Preparation

   Bring cold-wave comb and cold-wave rods to school. School has end papers and manikins.

2. Performance

   The student will wrap a cold-wave rod.

3. Assignment

   Read pages 164 to 165 in the Standard Textbook of Cosmetology.

4. Evaluation

   Evaluation of this lesson is done by careful observation.

LESSON PLAN

Section 6. Permanent Waving
6.2. Cold Waves
6.2.2. Sectioning and Wrapping (0-2, plus 24 extra lab hours)

Objective -- At the conclusion of this lesson the student will:

1. Demonstrate proper sectioning on a manikin, having uniformly arranged sections, equally subdivided with clean partings.
2. Demonstrate wrapping the curls, demonstrating all the proper techniques.

Method

1. Lecture

   A. Basic cold-wave wrapping
   B. Stylized cold-wave wrapping

2. Illustrations

   Transparencies II-6.2.2.A. -- Basic Cold-Wave Sectioning
   II-6.2.2.B. -- Cold-Wave Sectioning B.
   II-6.2.2.C. -- Cold-Wave Sectioning C.

3. Demonstration

   The teacher should demonstrate basic cold-wave wrapping only.

Teacher Preparation

1. Prepare transparencies.
2. Obtain manikin, comb, end papers, and cold-wave rods for demonstration.

Teaching Tips

At this point, emphasize only basic sections.

Student Activity

1. Preparation

   Have manikin, rods, and end papers available for lab work.

2. Performance

   Each student will first block a manikin for checking by teacher and then wrap the hair on cold-wave rods.

3. Assignment

Read pages 171 to 175 inclusive in Standard Textbook of Cosmetology.

4. Evaluation

This is done after each student has sectioned manikin's hair and again after wrapping each section.

LESSON PLAN

Section 6. Permanent Waving
6.2. Cold Waves
6.2.3. Procedure for Cold Waving (1-2)

Objectives -- At the conclusion of this lesson each student will

1. Observe the cold-waving process.
2. Have available all theoretical information needed about cold-wave procedures.

Method

1. Lecture -- Discussion -- Demonstration

   I. Lecture

   II. Explanation of HOS II-6.2.3. -- Job Procedure -- Cold Waving

2. Illustration -- none

3. Demonstration

   The instructor will demonstrate a permanent wave, following HOS II-6.2.3. -- Job Procedure -- Cold Waving

Teacher Preparation

1. Prepare lecture notes.
2. Obtain a HOS II-6.2.3. -- Job Procedure -- Cold Waving, for each student.

Teaching Tips

Discuss "S" pattern method of testing during this lesson.

Student Activity

1. Preparation

   Read pages 175 to 179 in Standard Textbook of Cosmetology.

2. Performance -- none

   This is a demonstration lesson only. Students will not perform at this time.

3. Assignment

Study procedure for cold waving.

4. Evaluation

Evaluation of this lesson is done by questioning during lecture--demonstration.

LESSON PLAN

Section 6. Permanent Waving
6.2. Cold Waves
6.2.4. Possible Reasons for Unsatisfactory Results (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain various reasons for unsatisfactory cold waves.
2. Recognize hair that has an unsatisfactory result.

Method

1. Lecture -- Discussion
    - I. Hair that needed reconditioning
    - II. Over-processed hair
    - III. Under-processed hair
    - IV. Hair with a metallic dye
    - V. Very long hair
2. Illustrations -- none
3. Demonstration -- none

Teacher Preparation

1. Prepare sample strands for presentation.
2. Prepare lecture notes from possible cases done in school.

Teaching Tips

This is primarily a discussion lesson. Ideally, sample hair from actual cases would be best. Cut strands of hair showing poor results and cover with clear polish to seal the ends. Place these on index cards describing the conditions and causes.

Student Activity

1. Preparation

   Read pages 191 and 192 in the Standard Textbook of Cosmetology.

2. Performance

   The student should recognize permanent-waved hair improperly done and be able to explain the problems.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson must be done by a question-answer period.

Beauty Culture II

LESSON PLAN

Section 6. Permanent Waving
6.2. Cold Waves
6.2.5. Keeping Permanent-Wave Records (1-0)

Objective -- At the conclusion of this lesson each student will make out a permanent-wave record or record card.

Method

1. Lecture -- Discussion

   Explain record card, following transparency.

2. Illustration

   Transparency II-6.2.5. -- Permanent Wave Record Card

3. Demonstration -- none

Teacher Preparation

1. Prepare lecture notes.
2. Have record cards available for students to fill out.

Teaching Tips

Point out the reasons for a perm record card.

Student Activity

1. Preparation

   Take lecture notes.

2. Performance

   Each student will fill in a record card, listing all the pertinent facts. Students will keep these cards.

3. Assignment

   Read page 189 in the Standard Textbook of Cosmetology.

4. Evaluation

   Evaluation is done by careful checking of each student's record card.

Beauty Culture II

LESSON PLAN

Section 6. Permanent Waving
6.2. Cold Waves
6.2.6. Review of Safety Precautions During Cold-Waving (1-0)

Objective -- At the conclusion of this lesson the student will give a mock cold wave, demonstrating a knowledge of all safety rules by actual performance.

Method

1. Lecture -- Discussion

Go over every aspect of safety considerations in cold-waving.

2. Illustration

HOS II-6.2.6. -- Safety Rules for Cold-Waving.

3. Demonstration -- none

Teacher Preparation

Obtain HOS II-6.2.6. -- Safety Rules for Cold Waving, for each student.

Teaching Tips

1. Follow manufacturer's directions.
2. Stress gentle shampoo prior to permanent waving.
3. Stress protection for patron's eyes and skin.
4. Keep permanent-wave lotion off scalp.

Student Activity

1. Preparation

Have notebook available and have tools available for more practice of cold-wave wrapping.

2. Performance

The student will practice all safety rules while giving a mock permanent.

3. Assignment

Read page 198, Safety Rules, in Standard Textbook of Cosmetology.

4. Evaluation

Evaluation is of performance and Test II-6.2.6. -- Cold Waving.

Beauty Culture II

UNIT PLAN

Section 7. Chemical Relaxing
Unit 7.1. Basic Theory of Chemical Hair Relaxing

OBJECTIVE -- At the conclusion of this unit the student will explain how a chemical relaxer changes the structure of hair.

LESSON SEQUENCE

7.1.1. Basic Theory of Hair Relaxing

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 7. Chemical Relaxing
7.1. Basic Theory of Chemical Hair Relaxing
7.1.1. Basic Theory of Chemical Hair Relaxing (1-0)

Objective -- At the conclusion of this lesson the student will explain the basic theory behind chemical hair relaxing.

Method

1. Lecture -- Discussion
    1. Thioglycolate straighteners
    2. Sodium hydroxide straighteners
2. Illustration

    Use product samples
3. Demonstration

    The teacher will demonstrate chemical relaxing on an appropriate model.

Teacher Preparation

1. Prepare lecture notes.
2. Have all products, rubber gloves, and other equipment needed for demonstration ready prior to start of class.

Teaching Tips

Insurance companies state that this is the beauty-salon service causing most problems. Be sure to present the problems and precautions.

Student Activity

1. Preparation
    a. Have notebooks ready for taking lecture notes.
    b. Read pages 195 - 204 in the Standard Textbook of Cosmetology.
2. Performance -- none
3. Assignment

    Study pg. 203 & 204.
4. Evaluation

    This lesson is evaluated by questioning.

UNIT PLAN

Section 7. Chemical Relaxing
Unit 7.2. Special Products of Chemical Relaxing

OBJECTIVE -- At the conclusion of this unit the student will be able to describe the procedural differences when using a sodium hydroxide and an ammonium thioglycolate relaxer.

LESSON SEQUENCE

7.2.1. Thioglycolate relaxer
7.2.2. Sodium Hydroxide Relaxer

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 7. Chemical Relaxing
7.2. Special Products of Chemical Relaxing
7.2.1. Thioglycolate Relaxers (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain the use of a thioglycolate relaxer.
2. Do a chemical relaxing with this relaxer if a model is available.

Method

1. Lecture -- Discussion
    1. The thioglycolate relaxer
    2. HOS II-7.2.1. -- Job Procedure -- How To Use Thioglycolate Relaxer.
2. Illustration -- none
3. Demonstration

   The teacher should demonstrate this relaxer.

Teacher Preparation

1. Prepare lecture notes.
2. Obtain a HOS II-7.2.1. -- Job Procedure -- How To Use Thioglycolate Relaxer, for each student.
3. Prepare model and materials.

Teaching Tips

1. Start application of relaxer at bottom of the back of the head.
2. A tail comb is the best implement for the application of the relaxer on the hair.

Student Activity

1. Preparation

   Read Page 202 in the Standard Textbook of Cosmetology.

2. Performance

   If student can bring in a model, he/she may give a chemical relaxing treatment.

3. Assignment

Review notes on today's lesson.

4. Evaluation

Evaluation of this lesson is done by questioning.

Beauty Culture II

LESSON PLAN

Section 7. Chemical Relaxing
7.2. Special Products of Chemical Relaxing
7.2.2. Sodium Hydroxide Relaxers (1-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain the use of a sodium hydroxide relaxer.
2. Do a chemical relaxing with this relaxer if a model is available.

Method

1. Lecture -- Discussion
    1. Sodium hydroxide relaxers
    2. HOS II-7.2.2. -- Job Procedure -- How To Use Sodium Hydroxide Relaxer
2. Illustration -- none
3. Demonstration

   The teacher should demonstrate this relaxer.

Teacher Preparation

1. Prepare lecture notes.
2. Obtain a HOS II-7.2.2. -- Job Procedure -- How To Use Sodium Hydroxide Relaxer, for each student.
3. Prepare model and materials.

Teaching Tips

Student Activity

1. Preparation

   Read pages on sodium hydroxide relaxer in textbook.

2. Performance

The student will straighten a full head of hair if a model is available.

3. Assignment

Study the material on sodium hydroxide relaxers.

4. Evaluation

Evaluation of this lesson is done by questioning.

UNIT PLAN

Section 7. Chemical Relaxing
Unit 7.3. Safety Precautions During Chemical Relaxing

OBJECTIVE -- At the conclusion of this unit the student will demonstrate an awareness of the necessary safety precautions by using the precautions when doing chemical relaxing.

LESSON SEQUENCE

7.3.1. Safety Precautions During Chemical Relaxing

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 7. Chemical Relaxing
7.3. Safety Precautions During Chemical Relaxing
7.3.1. Safety Precautions During Chemical Relaxing (1-0)

Objective -- At the conclusion of this lesson, the student will list the safety precautions to take in chemical relaxing.

Method

1. Lecture -- Discussion
    - I. Hair analysis
        - A. Texture
        - B. Porosity
        - C. Elasticity
    - II. Scalp inspection
    - III. Patron protections
        - A. Pre-disposition test
        - B. Clothing
        - C. Scalp
2. Illustration -- none
3. Demonstration -- none

Teacher Preparation

1. Prepare lecture notes.
2. Obtain a HOS II-7.3.1. -- Safety Precautions During Chemical Relaxing.

Teaching Tips

Student Activity

1. Preparation

   Review chapter 14, starting on page 195 in the Standard Textbook of Cosmetology, looking for safety precautions listed in the chapter.

2. Performance -- none

3. Assignment

   Study for test on chemical relaxing

4. Evaluation

   Evaluation of the preceding lessons is by Test 7.3.1. -- Chemical Relaxing

UNIT PLAN

Section 8. Hair Coloring
Unit 8.1. The Fundamentals of Hair Coloring

OBJECTIVES -- At the conclusion of this unit, the student will:

1. Describe the fundamentals of hair coloring.
2. Use the terminology of hair coloring with professional understanding.

LESSON SEQUENCE

8.1.1. Fundamentals of Hair Coloring
8.1.2. Terminology of Hair Coloring

TEACHER PREPARATION

The major visual aids incorporated in this section (Hair Coloring) are the filmstrips and cassettes produced by the Clairol Company. Although the authors of this manual prefer not to recommend brand products, these are so well done that any substitution would be detrimental to the teaching and learning process. However, in teaching this subject, it should be stressed that, although Clairol is mentioned in the teaching of this subject, other major haircoloring companies produce similar products that are used in a similar way.

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.1. The Fundamentals of Hair Coloring
8.1.1. The Fundamentals of Hair Coloring (1-0)

Objective -- After this lesson, the student will be able to:

1. Explain the concept of light versus dark colors.
2. Explain the concept of warm colors versus cool colors.
3. Name the three major types of hair colorings and explain what happens to the hair in each case.

Method

1. Lecture -- Discussion

   I. Fundamentals of hair coloring

      A. Review of hair structure
      B. Concept of light and dark colors
      C. Concept of warm and cool colors

   II. How hair color is changed

      A. Temporary hair color
         1. Lasting quality
         2. Purposes
         3. Activity on hair structure

      B. Semi-permanent hair color
         1. Lasting quality
         2. Purposes
         3. Activity on hair structure

      C. Permanent hair color
         1. Lasting quality
         2. Purposes
         3. Activity on hair structure

2. Illustration

   Filmstrip -- Clairol Lesson #1 -- The Fundamentals of Hair Coloring
   Cassette -- to go with above filmstrip

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes
2. Obtain filmstrip projector and cassette and prepare for use.

Teaching Tips

It is desirable to present the outline to the students before they see the filmstrip, so they know what to look for. Also discuss the filmstrip after viewing: the material presented is thereby reinforced.

Student Activities

1. Preparation

   Read chapter 1 in the Clairol Encyclopedia -- pages 1 to 4.

2. Performance -- none

3. Assignment

   Properly complete the outline presented at lecture from the information gained from your reading and viewing of the filmstrip.

4. Evaluation

   A. Oral questioning or the following quiz may be used for evaluation.

1. The three major types of hair coloring are: temporary, semi-permanent, and permanent.
2. Permanent hair coloring penetrates the cuticle and goes into the cortex.
3. Temporary hair coloring is washed out after the first shampoo.
4. Permanent hair coloring is the most lasting hair color.
5. Permanent hair color is also called penetrating hair color.
6. Complete coverage of gray can only be obtained with a permanent color.
7. Temporary color ramains only on the cuticle of the hair.
8. Clairol's Picture Perfect is an example of temporary color.
9. Semi-permanent color covers up to 30% of the gray and does not change the natural color of the hair.
10. Semi-permanent colors do not require the use of peroxide.

   B. Test II-8.1.1. -- Fundamentals of Haircoloring can be used here.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.1. The Fundamentals of Hair Coloring
8.1.2. Terminology of Hair Coloring (1-0)

Objective -- At the conclusion of this lesson the student will:

1. Properly pronounce the words used in the hair coloring.
2. Explain the meanings of these words in relationship to beauty culture.

Method

1. Lecture -- Discussion

   Terminology of hair coloring words

   See HOS II-8.1.2. for list

2. Illustration

   HOS II-8.2.1. -- Terminology of Hair Coloring

3. Demonstration -- none

Teaching Preparation

Obtain a HOS II-8.1.2. -- Terminology of Hair Coloring for each student.

Teaching Tips

The list of hair-coloring terms is long, and although some students will know some words, all students will have a problem with at least a few. Pass out HOS II-8.1.2., which you may add to or delete from. Ask students to review those words they are unfamiliar with. Discuss those words the students have problems with.

Student Activity

1. Preparation
   a. Study the words on pages 288 and 289 in the Standard Textbook of Cosmetology.
   b. Read chapter 2, pages 5 to 14 inclusive in the Clairol Encyclopedia.

2. Performance -- none

3. Assignment

Be able to use the words in this lesson.

4. Evaluation

This lesson should be evaluated by oral questioning. The repetition during questioning reinforces the words.

Beauty Culture II

UNIT PLAN

Section 8. Hair Coloring
Unit 8.2. Temporary Hair Coloring

OBJECTIVES -- At the conclusion of this unit, the student will be able to:

1. Describe the various kinds of hair coloring and hair lightening.

2. List various reasons a patron would have for coloring her hair.

3. Give the meanings of terms used in temporary hair coloring.

LESSON SEQUENCE

8.2.1. Temporary Hair Coloring
8.2.2. Lightening Rinses
8.2.3. Other Temporary Color Rinses

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.2. Temporary Hair Coloring
8.2.1. Temporary Hair Coloring (1-0)

Objective -- At the conclusion of this lesson the student will demonstrate proper application of a temporary rinse.

Method

1. Lecture -- Discussion

   I. Review of hair structure
   II. Uses of temporary hair coloring
   III. Choosing temporary colors

      a. Analyze patron's colors
      b. Consult color charts

   IV. Forms of temporary hair coloring

      a. Instant
      b. Concentrate

   V. Application
   VI. Effect on hair
   VII. Results on variously colored hair
   VIII. Problems of temporary color

2. Illustration

   1. Filmstrip, Clairol Lesson 2, Temporary Hair Color
   2. Cassette to go with filmstrip

3. Demonstration

   Application of temporary color rinse

Teacher Preparation

1. Prepare lecture papers
2. Prepare filmstrip projector for use.
3. Prepare cassette player for use.

Teacher Tips

Obviously the filmstrip projects only the positive point of view. Be sure to point out the disadvantages of temporary color.

Student Activities

1. Preparation

   Read chapters 17, 18, & 19 on pages 133 - 148 in the Clairol Encyclopedia.

2. Performance

   This must be observed during practice, either on fellow student or clinic patron.

3. Assignment

   Become familiar with the shades of temporary colorings and what they achieve.

4. Evaluation

   This should be done by observation of application.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.2. Temporary Hair Coloring
8.2.2. Lightening Rinses (1-0)

Objectives -- At the conclusion of this lesson the student will be able to

1. Lighten the hair with a simple peroxide rinsing procedure.
2. Explain why this cannot be done often or over a long period of time.

Method

1. Lecture -- Discussion

   A. Which patrons could use this service.
   B. Formula
   C. Application

2. Illustration

   HOS II-8.2.2. -- Job Procedure -- Lightening Rinse.

3. Demonstration

   A student who wants this done may be the model for this demonstration.

Teacher Preparation

Obtain a HOS II-8.2.2. -- Job Procedure -- Lightening Rinse, for each student.

Teaching Tips

1. Emphasize proper mixture.
2. Explain that a minor change should be the desired result, otherwise another product should be used.
3. Explain that even lemon used regularly is a lightening rinse.

Student Activity

1. Preparation

   Read pages 268 to 270 inclusive in the Standard Textbook of Cosmetology, as introduction to the use of hydrogen peroxide.

2. Performance -- none

3. Assignment -- none

4. Evaluation

   Evaluation should be done by oral questioning.

LESSON PLAN

Section 8. Hair Coloring
8.2. Temporary Hair Coloring
8.2.3. Other Temporary Coloring Agents (1-0)

Objectives -- At the conclusion of this lesson, the student will be able to

1. Use the temporary color rinses of all companies.
2. Use charts for comparison of colors.

Method

1. Lecture -- Discussion
   - A. Roux Fanci-ful
   - B. L'Oreal
   - C. Wella
   - D. Zotos
   - E. Helene Curtis
2. Illustration -- none
3. Demonstration -- none

Teacher Preparation

Prepare lecture notes.

Teaching Tips

This lesson should introduce to the students the rinses of the various companies. You may add any products that are used professionally. Have sample products to illustrate, emphasizing how the directions are basically similiar.

Student Activities

1. Preparation -- none
2. Performance -- none
3. Assignment -- none
4. Evaluation

Evaluation of this lesson is done by informal questioning.

Beauty Culture II

UNIT PLAN

Section 8. Hair Coloring
8.3. Semi-Permanent Hair Coloring

OBJECTIVE -- At the conclusion of this unit, the student will be able to:

1. Describe various kinds of semi-permanent hair coloring.
2. Know various reasons a patron would use semi-permanent hair color.
3. Properly apply semi-permanent color for professional results.

LESSON SEQUENCE

8.3.1. Clairol Semi-Permanent Colors and Their Application.
8.3.2. Other Clairol Semi-Permanent Colors, Beautiful Browns and Glorious Grays.
8.3.3. Other Brands of Semi-Permanent Colors.

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 8. Hair Coloring
8.3. Semi-Permanent Hair Coloring
8.3.1. Clairol Semi-Permanent Colors and their Application (1-0)

Objectives -- At the conclusion of this lesson, the student will:

1. Give a predisposition test.
2. Apply Clairol semi-permanent colorings with professional results.

Method

1. Lecture -- Discussion

   A. Introductory information
   B. The predisposition test
   C. Advantages of semi-permanent over temporary color
   D. What it does to the hair
   E. Clairol semi-permanent hair colorings
   F. Applications

2. Illustration

   1. Filmstrip -- Clairol lesson #3, Semi-Permanent Hair Coloring
   2. Cassette to go with filmstrip
   3. HOS II-8.3.1.A. -- The Predisposition Test
      HOS II-8.3.1.B. -- Application of Loving Care

3. Demonstration

   Give demonstration at clinic program as soon as possible.

Teacher Preparation

1. Prepare lecture notes.
2. Prepare filmstrip projector for use.
3. Prepare cassette player for use.

Teaching Tips

This is the first lesson that uses an aniline-derivative color; therefore the predisposition test should be carefully covered at this point.

Student Activities

1. Preparation

   Read chapters 15 and 16, pages 125 to 132, in the Clairol Encyclopedia.

2. Performance

   Performance can be observed only if the student has the opportunity to perform this service on a fellow student.

3. Assignment

   Bring in tomorrow the name (an advertisement or box) of a semi-permanent hair coloring by another company.

4. Evaluation

   Evaluation of this product can be done by oral questioning or the following true-false quiz.

FALSE 1. A patron with hair of good texture does not require a predisposition test for semi-permanent coloring.

FALSE 2. Loving Care is mixed with equal parts of hydrogen peroxide.

FALSE 3. Retouching is necessary for semi-permanent color every 6 weeks.

FALSE 4. Apply Loving Care to wet hair.

TRUE 5. Loving Care has a processing time of 30 to 45 minutes.

TRUE 6. A plastic cap is used with this product.

TRUE 7. Silk and Silver is Clairol's semi-permanent color used to aid in covering yellow in gray hair.

FALSE 8. Semi-permanent color cannot be used on hair which has been permanently straightened.

FALSE 9. Semi-permanent color cannot be used on permanent-waved hair.

FALSE 10. Clairol's Picture Perfect is a semi-permanent color.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
Unit 8.3. Semi-Permanent Hair Coloring
8.3.2. Other Semi-Permanent Colors by Clairol -- Beautiful Browns and Glorious Grays (1-0)

Objective -- At the conclusion of this lesson the student will be able to answer a quiz on semi-permanent colorings.

Method

1. Lecture -- Discussion
   - A. Reasons for improved semi-permanent hair colorings.
   - B. Beautiful Browns
   - C. Glorious Grays

2. Illustration

   Filmstrip -- Clairol "The Newest Generation in Semi-Permanent Hair Coloring"
   Cassette to go with filmstrip
   HOS II-8.3.2.A. -- Application of Beautiful Browns
   HOS II-8.3.2.B. -- Application of Glorious Grays

3. Demonstration

   Done on clinic days when model is available.

Teacher Preparation

1. Prepare lecture notes
2. Prepare filmstrip projector for use.
3. Prepare cassette player for use.

Teaching Tips

Student Activities

1. Preparation

   Read supplementary pages in chapter 15 on Beautiful Browns and Glorious Grays in the Clairol Encyclopedia.

2. Performance -- none

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done on oral questioning.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
Unit 8.3. Semi-Permanent Hair Coloring
8.3.3. Other Brands of Semi-Permanent Hair Colors and their Application (1-0)

Objectives -- At the conclusion of this lesson the student will:

1. List the various brands of semi-permanent hair coloring.
2. Explain the proper use of these products.
3. Describe the differences between the various companies' products.

Method

1. Lecture -- Discussion

   A. Zotos -- 30 day color
   B. Roux -- Nice Change
   C. Wella
   D. L'Oreal

2. Illustration

   This is done by showing actual products.

3. Demonstration -- none

Teacher Preparation

Prepare lecture notes

Teaching Tips

This is one of those lessons in which students should be encouraged to ask about other products.

Student Activities

1. Preparation

   Student should seek out other products in professional magazines that fall into this category.

2. Performance -- none

3. Assignment -- none

4. Evaluation

This lesson is evaluated by questioning only.

This unit is tested by test II-8.3.3. -- Semi-Permanent Color -- after Lessons II-8.3.1., II-8.3.2., and II-8.3.3. have all been covered.

Beauty Culture II

UNIT PLAN

Section 8. Hair Coloring
Unit 8.4. Permanent Hair Coloring

OBJECTIVES -- At the conclusion of this unit the student will:

1. Describe the various kinds of permanent hair coloring used in the beauty culture industry.
2. Be able to mix the solutions of these varied products and become familiar with the different formulas.
3. Be able to properly apply these mixtures for professional results.

LESSON SEQUENCE

8.4.1. Introduction to Permanent Hair Coloring
8.4.2. Permanent Hair Coloring Products
8.4.3. Miss Clairol - Color Selection and Mixing
8.4.4. Miss Clairol Application and Retouching
8.4.5. Other Permanent Hair Coloring Products By Clairol

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
Unit 8.4. Permanent Hair Coloring
8.4.1. Introduction to Permanent Hair Coloring (1-0)

Objective -- At the conclusion of this lesson the student will be able to:

1. Explain the difference between permanent and temporary hair coloring.
2. Explain what permanent hair coloring does to the hair.

Method

1. Lecture -- Discussion

   A. Introductory information
   B. Permanent penetrating tint
   C. The lightening action
   D. Colors
   E. Gray
   F. Picking shades
   G. The strand test

2. Illustration

   Filmstrip -- Clairol Lesson #4, The Theory of Permanent Hair Coloring
   Cassette to go with filmstrip
   HOS II-8.4.1. -- Job Procedure -- The Strand Test

3. Demonstration -- none

Teacher Preparation

1. Prepare or obtain lecture notes.
2. Prepare filmstrip projector for use.
3. Prepare tape player for use.

Teaching Tips

1. Point out the fact that the word "permanent" is deceiving when used in hair coloring, as nothing done to the hair can be "permanent" since hair grows as well as fades. Explain those factors that add to the fading of hair.

2. The true meaning of "permanent" is that, once colored, a section of hair is changed permanently.

Student Activities

1. Preparation

   Read pages 247 - 251 in the Standard Textbook of Cosmetology.

2. Performance -- none

3. Assignment

   Continue to read chapter on hair coloring in your Standard Textbook of Cosmetology.

4. Evaluation

   Evaluation of this lesson is done by oral questioning.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.4. Permanent Hair Coloring
8.4.2. Permanent Hair Coloring Products (J-0)

Objectives -- At the conclusion of this lesson the student will:

1. Describe the various kinds of hair-coloring products.
2. Describe the differences or similarities of hair-coloring products put out by various companies.

Method

1. Lecture -- Discussion
   - A. Differences in permanent hair colorings.
   - B. Similarities in permanent hair colorings.
   - C. How to use the chart.
2. Illustration

   Transparency II-8.4.2. -- Color Comparison Chart
   HOS II-8.4.2. -- Color Comparison Chart
3. Demonstration

   Give two strand tests on the back of the same head, using different brand products of similar shade and observing the similarities and the differences.

Teacher Preparation

1. Prepare transparency for use.
2. Obtain a HOS II-8.4.2. -- Color Comparison Chart for each student.
3. Obtain hair coloring from two different companies in the same shade.

Teaching Tips

1. This is an excellent time to make a point of the various mixtures of color and peroxide used by different companies.
2. Stress always reading manufacturers' directions before using a new product.
3. When changing coloring products, read the color description on the dye bottle. Example Roux "Pretty Beaver" (light brown), Clairol "Chestnut Brown" (light brown) can be interchanged and you will not miss by very much.

Student Activities

1. Preparation

   Read all you can about various hair-coloring products in the professional trade magazines.

2. Performance -- none

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by oral question and answer periods.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.4. Permanent Hair Coloring
8.4.3. Miss Clairol - Color Selection and Mixing (1-0)

Objectives -- At the conclusion of this lesson the student will be able to:

1. Select the proper color for the patron.
2. Properly mix the formula for use on the patron.

Method

1. Lecture -- Discussion

   I. Review of hair

   II. Preliminary consultation
      A. Patch test
      B. Natural hair color
      C. Desired chart color

   III. Miss Clairol
      A. What it does
      B. Color selection
      C. Mixing

2. Illustration

   Filmstrip -- Clairol Lesson #5 -- Miss Clairol Color Selection and Mixing
   Cassette to go with filmstrip

3. Demonstration

   Demonstrate proper measuring

Teacher Preparation

1. Prepare filmstrip for showing.
2. Prepare cassette for playing.

Teaching Tips

1. Outline should be copied down by students, to indicate what they should look for in the filmstrip. Then it can be reviewed after the filmstrip.

2. Shade selection for a virgin head, in order to match the natural color, is usually one shade lighter. This allows for a better blend with the natural shade. Also, a lighter shade is much more becoming when people start graying and their skins become more sallow.

Student Activities

1. Preparation

   Read chapter 3, pages 15 - 37 in Clairol Encyclopedia.

2. Performance -- none

3. Assignment

   Fill in outline given, using information obtained by viewing cassette.

4. Evaluation

   Evaluation may be done by oral questioning.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.4. Permanent Hair Coloring
8.4.4. Miss Clairol -- Application and Retouching (1-0)

Objective -- At the conclusion of this lesson the student will be able to use Clairol methods A and B to apply Miss Clairol for initial application and subsequent applications.

Method

1. Lecture -- Discussion
   - A. Information on Application
   - B. Application process
   - C. Clairol method A
   - D. Clairol method B
   - E. Important points to remember
2. Illustration
   1. Filmstrip -- Clairol Lesson #6 -- Miss Clairol Application and Retouching.
      HOS II-8.4.4.A. -- Applying Miss Clairol Color Bath, Method A
      HOS II-8.4.4.B. -- Applying Miss Clairol Color Bath, Method B
      HOS II-8.4.4.C. -- Shampooing After Hair Coloring
   2. Cassette to go with filmstrip
3. Demonstration -- none

Teacher Preparation

1. Prepare filmstrip projector.
2. Prepare cassette and cassette player for use.
3. Obtain HOS II-8.4.4.A., B., and C. for each student.

Teacher Tips

Using a hair conditioner with the consistency of a Miss Clairol mixture, students may practice application and be evaluated without actually applying a hair coloring.

Student Activities

1. Preparation

   Read pages 33 - 37 in Clairol Encyclopedia.

2. Performance

   Proper application of "product" (in actuality a hair conditioner).

3. Assignment -- none

4. Evaluation

   Evaluation is done by observation. A 1 to 10 grade can be given on the progress chart.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.4. Permanent Hair Coloring
8.4.5. Other Permanent Hair Coloring Products by Clairol (1-0)

Objectives -- At the conclusion of the lesson the student will:

1. Describe various remaining permanent hair coloring products and their uses.
2. Be able to mix the formulas of these products.
3. Be able to apply these mixtures to the patron with professional results.

Method

1. Lecture -- Discussion

   I. Clairol's Nice and Easy

      A. Introductory information
      B. Formula
      C. Application
         1. First application
         2. Subsequent applications

   II. Radiantly Red

      A. Introductory information
      B. Formula
      C. Application
         1. First application
         2. Subsequent applications

   III. Five-Minute Color

      A. Introductory information
      B. Formula
      C. Application
         1. First application
         2. Subsequent applications

   IV. Red Fashion Color

      A. Introductory information
      B. Formula
      C. Application
         1. First application
         2. Subsequent applications

   V. Added facts to remember

2. Illustration

   Filmstrip -- Clairol Lesson #7, Other Permanent Haircoloring Products
   Cassette to go with filmstrip

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes
2. Obtain filmstrip projector and cassette and prepare for use.

Teaching Tips

First give outline, then show filmstrip, then lecture. The student will know what information to look for in the filmstrip. Lecturing will reinforce this knowledge. Discussion following lesson will complete the explanation; the students' knowledge should be firm.

Student Activities

1. Preparation

   Read chapters 4, 5, and 7, pages 39 to 62, in Clairol Encyclopedia.

2. Performance

   Will be done during the clinic program.

3. Assignment

   Properly fill in outline with information obtained during lecture and the viewing of the filmstrip.

4. Evaluation

   For this lesson evaluation is done by oral questioning or a quiz, which may be as follows:

1. White Essence is the developer used with Nice and Easy.
2. The formula for Nice and Easy is one part Nice and Easy with one part developer.
3. The resultant color of Radiantly Red is wholly dependent on the color of the hair.
4. To lighten the results of Radiantly Red, Lady Clairol may be used.
5. For quick permanent color in a shampoo product, Five-Minute Color may be used.

6. This is mixed with one part White Essence developer to one part of color.
7. When a great deal of red is desired in the resultant shade, Red Fashion Color should be used.
8. This color is mixed with equal parts of developer.
9. The above-mentioned products are all permanent hair colorings.
10. With Red Fashion Color, peroxide or Pure White Creme Developer is to be used as a developer.

UNIT PLAN

Section 8. Hair Coloring
8.5. Hair Lightening and Toning

OBJECTIVES -- At the conclusion of this lesson, the student will be able to:

1. Bleach or strip the hair according to the color to the patron's needs.

2. Apply proper toning products to achieve the color desired and according to the needs of the patron and her hair.

LESSON SEQUENCE

8.5.1. Introduction to Hair Lighteners and Their Application
8.5.2. Hair Toners

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.5. Hair Lightening and Toning
8.5.1. Introduction to Hair Lighteners and Their Application (1-0)

Objective -- At the conclusion of this lesson, the student will be able to lighten hair to various degrees and with various formulas.

Method

1. Lecture -- Discussion
   - A. Nomenclature of hair lightening
   - B. Clairolite
   - C. Whipped Creme Lightener
   - D. Lady Clairol Instant Whip
   - E. Ultra Blue Lady Clairol
   - F. Born Blonde Lightener
   - G. Seventh Stage Lightener
   - H. Basic White
   - I. Application
     1. Virgin head
     2. Touch-up

2. Illustrations

   Filmstrip -- Clairol Lesson #8 -- Lightening -- Theory and Application

   Cassette to go with filmstrip

   HOS II-8.5.1. Job Procedure -- Preparing Clairol Hair Lighteners

3. Demonstration

   Strip three heads when models are available.

Teacher Preparation

1. Prepare projector for filmstrip.
2. Prepare cassette player for use.
3. Obtain a HOS II-8.5.1. for each student.

Teaching Tips

Emphasize the various uses of hair lightener and why one is used rather than another.

Student Activities

1. Preparation

   Read pages 63-98 in the Clairol Encyclopedia.

2. Performance -- none

3. Assignment

   Find hair lighteners from other companies and tell which Clairol product they would compare to, if any. If there is no comparable product, what does it do that is different from the others?

4. Evaluation is done as each student performs his/her first lightening procedure.

Beauty Culture II

LESSON PLAN

Section 8. Hair Coloring
8.5. Hair Lightening and Toning
8.5.2. Toners (1-0)

Objectives -- At the conclusion of this lesson, the student will be able to:

1. List the various products used to color the hair after stripping.
2. Mix the proper formulas for these products.
3. Properly apply these formulas to the hair.

Method

1. Lecture -- Discussion

   A. Introductory information
   B. Naturally Blonde Shampoo Toner
   C. Salon Formula Creme Toner
   D. Born Blonde Lotion Toner

2. Illustrations

   Filmstrip -- Clairol Lesson #9 -- Toning -- Products and Techniques

   Cassette to go with filmstrip

3. Demonstration

   Apply the various toners to three heads which have been stripped.

Teacher Preparation

1. Prepare projector for filmstrip.
2. Prepare cassette player for use.

Teaching Tips

The demonstration obviously is the ideal one, but a teacher simply takes advantage of opportunity and does these for the class at whatever point of the curriculum they may present themselves. Finding models for specific procedures is always a problem.

Student Activities

1. Preparation

   Read chapter 11, pages 99-118 in the Standard Textbook of Cosmetology.

2. Performance

   This must be done as the opportunity affords itself.

3. Assignment

   Review theory of lightening and toning, to better understand the correlation between the two.

4. Evaluation

   Evaluation is done here by oral questioning.

Test II-8.5.2. -- Lightening and Toning -- is to be given after this lesson.

Beauty Culture II

UNIT PLAN

Section 9. Facials
9.1. Bones and Muscles of the Facial Area

OBJECTIVES: -- At the conclusion of this unit the student will:

1. Identify and locate the bones and muscles of the facial area.

2. Explain what actions the various muscles control.

3. Explain the value of this knowledge in performing facial services.

LESSON SEQUENCE

9.1.1. Bones of the Head, Face, Neck and Chest
9.1.2. Muscles of the Mouth
9.1.3. Muscles of the Eyes, Nose, and Mastication
9.1.4. Muscles of the Chest, Neck, and Back
9.1.5. Summary of the Bones and Muscles of the Facial Area

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.1. Bones and Muscles of the Facial Area
9.1.1. Bones of the Head, Face, Neck, and Chest (1-0)

Objective -- At the conclusion of this lesson, the student will:

1. Identify the bones of the head, face, neck, and chest.
2. Locate the various bones.

Method

1. Lecture -- Discussion

   A. Bones of the head

      1. Occipital
      2. Frontal
      3. Parietal
      4. Temporal
      5. Sphenoid
      6. Ethmoid

   B. Bones of the face

      1. Nasal
      2. Turbinal
      3. Vomer
      4. Lacrimal
      5. Zygomatic
      6. Palatin
      7. Maxillary
      8. Mandible

   C. Bones of the neck

      1. Hyoid
      2. Cervical vertebrae

   D. Bones of the chest

      1. Thorax

2. Illustrations

   Transparencies --
   Bones of the Head, Face, and Neck, II-9.1.1.A.
   Bones of the Chest, II-9.1.1.B.

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes.
2. Prepare overhead projector and transparencies for use.

Teaching Tips

This material needs repeating in various ways in order for student to remember it. First lecture, asking students to copy outline from the board. This gives them physical and visual involvement. Then discuss the transparencies, identifying the bones. Then assign workbook pages.

Student Activity

1. Preparation

   Read pages 332 to 334 in the Standard Textbook of Cosmetology.

2. Performance

   Students should be able to identify the bones.

3. Assignment

   Do pages 32 and 33 in the Workbook for Beauty Culture Theory.

4. Evaluation

   a. Evaluate by checking answers in workbook.
   b. Can students identify bones as transparencies are shown?

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.1. Bones and Muscles of the Facial Area
9.1.2. Muscles of the Mouth

Objectives -- At the conclusion of this lesson, the student will:

1. Identify and locate the muscles of the mouth.
2. Explain how these muscles are to be treated during a facial.

Method

1. Lecture -- Discussion

   Identification of muscles and explanation of treatment during a facial.

   A. Quadratus labii superioris
   B. Quadratus labii inferioris
   C. Buccinator
   D. Caninus
   E. Mentalis
   F. Orbicularis oris
   G. Risorius
   H. Zygomaticus
   I. Triangularis

2. Illustration

   Transparency II-9.1.2. -- Muscles of the Mouth

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes.
2. Prepare transparencies.

Teaching Tips

Repetition is the name of the game again.

Student Activity

1. Preparation

   Read page 343 in the Standard Textbook, in preparation of class lecture.

2. Performance -- none

3. Assignment

   Study for oral quiz.

4. Evaluation

   This may be done by oral questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.1. Bones and Muscles of the Facial Area
9.1.3. Muscles of the Eyes, Nose, and Mastication (1-0)

Objectives -- At the conclusion of this lesson, the student will:

a. Identify and locate the muscles of the eyelids, eyebrows, and nose.
b. Explain how this knowledge is used in facial work.

Method

1. Lecture -- Discussion

   Identification of muscles and explanation of treatment during facial.

   I. Eyes
      a. Levator palpebrae superioris
      b. Corrugator
      c. Orbicularis oculi

   II. Nose
      a. Procerus
      b. Nasalis
      c. Depressor septi
      d. Dilator naris
         1. Posterior dilator naris
         2. Anterior dilator naris

   III. Mastication
      a. Masseter
      b. Temporalis

2. Illustrations

   Transparencies
   Muscles of the Eyes, II-9.1.3.A.
   Muscles of the Nose, II-9.1.3.B.
   Muscles of Mastication, II-9.1.3.C.

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes.
2. Prepare transparencies.

Teaching Tips

Student Activity

1. Preparation

   Read page 342 in the Standard Textbook of Cosmetology.

2. Performance

   Students should be able to locate and identify the function of each mentioned muscle.

3. Assignment

   1. Study the muscles in the outline given during lecture time.
   2. Fill in answers in workbook, page 38.

4. Evaluation

   Evaluate by checking answers in the workbook.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.1. Bones and muscles of the Facial Area
9.1.4. Muscles of Chest, Neck, and Back (1-0)

Objective -- At the conclusion of this lesson, the student will:

a. Identify the muscles of the chest, neck, and back.
b. Explain how this knowledge is used in facial work.

Method

1. Lecture -- Discussion

   Identification of muscles and explanation of treatment during facial.

   I. Chest
      a. Pectoralis major
      b. Pectoralis minor
      c. Serratus anterior

   II. Neck and back
      a. Platysma
      b. Sterno-cleido-mastoid
      c. Trapezius
      d. Latissimus dorsi

2. Illustrations

   Transparencies
   Muscles of the Chest, II-9.1.4.A.
   Muscles of the Back and Neck, II-9.1.4.B.

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes
2. Prepare transparencies.

Teaching Tips

Student Activity

1. Preparation

   Read pages 344 and 345 in the Standard Textbook of Cosmetology.

2. Performance

   1. Students will identify the muscles when specific information concerning these muscles is given.
   2. Students will explain the effects produced by the massage of these muscles.

3. Assignment

   1. Study the muscles of this day's lesson.
   2. Do pages 37 to 40 inclusive in the Workbook.

4. Evaluation

   Evaluation is done by questions and by checking the workbook.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.1. Bones and Muscles of the Facial Area
9.1.5. Summary of Bones and Muscles of the Facial Area (1-0)

Objective -- At the conclusion of this lesson, the student will demonstrate a more comprehensive knowledge of the bones and muscles of the facial area, by performance on a test on the subject.

Method

1. Lecture -- Discussion

   Lecture should come from questions while reviewing and correcting Workbook pages 37 to 40 inclusive.

2. Illustrations -- none

3. Demonstration -- none

Teacher Preparation

Have workbook answer book prepared and available.

Teaching Tips

Student Activity

1. Preparation

   Students should have covered previous lessons.

2. Performance -- none

3. Assignment

   Study for test on this material.

4. Evaluation

   Evaluation is done by test II-9.1.5. -- Bones and Muscles of the Head, Face, Neck, and Chest.

Beauty Culture II

UNIT PLAN

Section 9. Facials
9.2. Nerves, Arteries, and Veins of the Head, Face, and Neck

OBJECTIVE -- At the conclusion of this unit the student will do as follows:

1. Identify and locate the nerves of the head, face, and neck.
2. Explain why it is necessary for the cosmetologist to have this knowledge in performing facial treatments.

LESSON SEQUENCE

9.2.1. The Trigeminal Nerves
9.2.2. The Seventh Cranial Nerve
9.2.3. The Eleventh Cranial Nerve and Cervical Nerves
9.2.4. Summary of Nerves of the Head, Face, and Neck and Their Motor Points
9.2.5. Arteries and Veins of the Head, Face, and Neck

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.2. Nerves, Arteries, and Veins of the Head, Face, and Neck
9.2.1. The Trigeminal Nerve (1-0)

Objective -- At the conclusion of this lesson, the student will identify and locate the trigeminal nerve and its divisions.

Method

1. Lecture -- Discussion

    I. Classification of nerves
        A. Sensory
        B. Motor

    II. The trigeminal or trifacial nerve
        A. Ophthalmic division
            1. Supra-orbital nerve
            2. Supra-trochlear nerve
            3. Infra-trochlear nerve
            4. Nasal nerve
            5. Lacrimal nerve

        B. Maxillary division

        C. Mandibular division

2. Illustrations

    Transparencies
    Ophthalmic Division, II-9.2.1.A.
    Maxillary Division, II-9.2.1.B.
    Mandibular Division, II-0.2.1.C.

3. Demonstration -- none

Teacher Preparation

1. Gather or prepare lecture notes.
2. Prepare or gather transparencies.

Teaching Tips

Have student write outline in notebook as you lecture.

Student Activity

1. Preparation

   A. Read pages 349-352 for review.
   B. Read pages 353 to center of 356 for preparation for lecture.

2. Performance -- none

3. Assignment

   Review lecture notes and fill in additional information.

4. Evaluation

   Evaluate through oral questioning.

LESSON PLAN

Section 9. Facials
9.2. Nerves, Arteries, and Veins of the Head, Face, and Neck
9.2.2. The Seventh Cranial Nerve (1-0)

Objective -- At the conclusion of this lesson, the student will identify and locate the seventh cranial nerve.

Method

1. Lecture -- Discussion

    A. Posterior auricular nerve
    B. Temporal nerve
    C. Zygomatic nerve
    D. Buccal nerve
    E. Mandibular nerve
    F. Cervical nerve

2. Illustrations

    Transparencies
    Posterior Auricular Nerve, II-9.2.2.A.
    Temporal and Zygomatic Nerves, II-9.2.2.B.
    Buccal Nerve, II-9.2.2.C.
    Mandibular Nerve, II-9.2.2.D.

3. Demonstration -- none

Teacher Preparation

1. Gather or prepare lecture notes.
2. Prepare or gather transparencies.

Student Activity

1. Preparation

    Reread pages assigned in previous lesson.

2. Performance -- none

3. Assignment

    Fill in lecture notes from class lecture.

4. Evaluation

    Evaluation can be done by oral questioning in class or quiz before going on.

LESSON PLAN

Section 9. Facials
9.2. Nerves, Arteries, and Veins of the Head, Face, and Neck
9.2.3. Eleventh Cranial Nerve and Cervical Nerves (1-0)

Objective -- At the conclusion of this lesson, the student will identify the eleventh cranial nerves and cervical nerves.

Method

1. Lecture -- Discussion

   A. Eleventh cranial nerve (Accessory nerve)
   B. Cervical nerves
      1. Greater occipital nerve
      2. Lesser occipital nerve
      3. Greater auricular nerve
      4. Cervical cutaneous nerve

2. Illustration

   Transparency -- Cervical and Accessory Nerves, II-9.2.3.

3. Demonstration -- none

Teacher Preparation

1. Gather or prepare lecture notes.
2. Prepare or gather transparencies.

Student Activity

1. Preparation

   Review textbook pages

2. Performance -- none

3. Assignment

   Fill in lecture outline.

4. Evaluation

   Evaluation is done by oral questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.2. Nerves, Arteries, and Veins of the Head, Face, and Neck
9.2.4. Summary of Nerves of the Head, Face, and Neck and Their Motor Points (1-0)

Objectives -- At the conclusion of this lesson the student will be able to:

A. Identify and locate the nerves of the area designated in lesson title.
B. Explain motor points and the purpose of this knowledge in facial work.

Method

1. Lecture -- Discussion

Using lecture notes from previous lesson, review the nerves of the head, face, and neck.

Explain motor points. Ask students to study chart on page 216. Suggest students place fingers on their own faces at these spots for easier understanding. Explain the application of this knowledge to facial work.

2. Illustrations

Transparencies from previous lessons may be used if necessary. HOS II-9.2.4. -- Nerves of the Head, Face, and Neck.

3. Demonstration -- none

Teacher Preparation

1. Gather lecture notes.
2. Gather transparencies if they are to be used.

Teaching Tips

A motor point could be defined as a place where a motor nerve is close enough to the skin to be stimulated.

Student Activity

1. Preparation

Review lecture notes from previous lessons.

Study chart, page 216 of textbook.

2. Performance -- none

3. Assignment

   Study for test II-9.2.5. -- Nerves, Arteries, and Veins of the Head, Face, and Neck.

4. Evaluation

   HOS II-9.2.4. may be used as a quiz or test.

LESSON PLAN

Section 9. Facials
9.2. Nerves, Arteries, and Veins of the Head, Face and Neck
9.2.5. Arteries and Veins of the Head, Face, and Neck (1-0)

Objective -- At the conclusion of this lesson, the student will:

1. List the arteries and veins of the head, face, and neck.
2. Understand why the cosmetologist should know this information.

Method

1. Lecture

   I. Arteries of the head, face, and neck
      A. External carotid artery
      B. External maxillary artery
      C. Superficial temporal artery
      D. Occipital artery
      E. Posterior auricular artery
      F. Ophthalmic artery

   II. Veins of the head, face, and neck

2. Illustrations

   HOS II-2.2.4. -- Arteries of the Head, Face, and Neck
   Filmstrip -- Circulatory System -- by Denoyer-Geppert Co.

3. Demonstration -- none

Teacher Preparation

1. Prepare lecture notes.
2. Obtain a HOS II-2.2.4. -- Arteries of the Head, Face, and Neck, for each student.
3. Prepare filmstrip projector for use.

Teaching Tips

Student Activity

1. Preparation

   Read pages 364-366 in the Standard Textbook of Cosmetology.

2. Performance

   Student should be able to fill in HOS-II-2.2.4. -- Arteries of the Head, Face, and Neck, without the help of a book.

3. Assignment

   Study for test II-9.2.5. -- Nerves, Arteries, and Veins of the Head, Face, and Neck.

4. Evaluation

   Evaluation of this lesson and previous lessons in this unit is done by test II-9.2.5. -- Nerves, Arteries, and Veins of the Head, Face, and Neck.

Beauty Culture II

UNIT PLAN

Section 9. Facials
Unit 9.3. Facial Massage

OBJECTIVES -- At the conclusion of this unit the stident will:

1. Demonstrate facial massage.
2. Explain the theory of facial massage with its movements.

LESSON SEQUENCE

9.3.1. Theory of Facials and Facial Massage
9.3.2. Procedure for a Plain Facial
9.3.3. Facial Manipulations

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.3. Facial Massage
9.3.1. Theory of Facials and Facial Massage (1-0)

Objective -- At the conclusion of this lesson the student will:

1. Explain various ways in which facial treatments are beneficial.
2. Demonstrate the various movements used in giving facial massages.

Method

1. Lecture

   I. Benefits of Facials
   II. Movements
      A. Effleurage
      B. Petrissage
      C. Friction
      D. Tapotement

2. Illustrations

   Transparencies II-9.3.1.A. -- Effleurage
   II-9.3.1.B. -- Petrissage
   II-9.3.1.C. -- Friction
   II-9.3.1.D. -- Tapotement

3. Demonstration -- none

Teacher Preparation

1. Prepare lecture notes.
2. Prepare transparencies.

Teaching Tips

Point out how little one can expect from facials. Expecting drastic or extreme results can only lead to disappointment.

Student Activity

1. Preparation

   Read Chapters 15 and 16, starting on page 205 in the Standard Textbook of Cosmetology.

2. Performance -- none

3. Assignment

Review notes in preparation of tomorrow's lesson.

4. Evaluation

Evaluation is done by oral questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.3. Facial Massage
9.3.2. Procedure for Plain Facial (1-2)

Objective -- At the conclusion of this lesson, the student will give a plain facial.

Method

1. Lecture -- Discussion

   Explanation of HOS II-9.3.2. -- Job Procedure -- Plain Facial

2. Illustration -- none

3. Demonstration

   The teacher should demonstrate a plain facial on a student.

Teacher Preparation

1. Obtain a HOS II-9.3.2. -- Job Procedure -- Plain Facial, for each student.
2. Prepare lecture notes following HOS II-9.3.2.
3. Prepare materials and model for demonstration of facial.

Teaching Tips

Cleanliness, neatness, and sanitary precautions must be stressed from the beginning. Good habits start at the beginning, and it is in this lesson the student is taught to keep jars closed, use a spatula to remove cream, etc.

Student Activity

1. Preparation

   Review theory of facials.

2. Performance

   The student will give a facial to a fellow student.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.3. Facial Massage
9.3.3. Facial Manipulations (1-2)

Objective -- At the conclusion of this lesson, the student will:

1. Properly do facial manipulations.
2. Explain why those manipulations are done in this manner.

Method

1. Lecture -- Discussion

   Follow HOS II-9.3.3. -- Job Procedure -- Facial Manipulations.

2. Illustration

   HOS II-9.3.3. -- Job Procedure -- Facial Manipulations

3. Demonstration

   The teacher should demonstrate facial manipulations in conjunction with the lecture.

Teacher Preparation

1. Obtain a HOS II-9.3.3. -- Job Procedure -- Facial Manipulations, for each student.
2. Prepare lecture notes following the procedure outlined on the HOS.

Teaching Tips

The manikins can serve as the initial teaching tool for facials, but only to first learn the movements. Obviously they will not do for subsequent lessons.

Student Activity

1. Preparation

   Review previous lessons on facial theory and anatomy of the head, face, and neck.

2. Performance

   The student will do facial manipulations according to the school's prescribed method.

3. Assignment

Study facial manipulations.

4. Evaluation

Evaluation of this lesson is done by observation and questioning.

Test II-9.3.3., Facials, may be given here.

Beauty Culture II

UNIT PLAN

Section 9. Facials
Unit 9.4. Special Facials

OBJECTIVES -- At the conclusion of this unit the student will:

1. Give facials using masks and packs.
2. Give oily- and dry-skin facials, and facials for skin with acne.

LESSON SEQUENCE

9.4.1. Facials with masks
9.4.2. Facials with Packs
9.4.3. Dry-Skin Facials
9.4.4. Oily-Skin Facials
9.4.5. Facials for Skin With Acne

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

LESSON PLAN

Section 9. Facials
9.4. Special Facials
9.4.1. Facials with Masks (0-2)

Objective -- At the conclusion of this lesson, the student will give a facial with a mask.

Method

1. Lecture

   Explain HOS II-9.4.1. -- Facial with Mask.

2. Illustration

   HOS II-9.4.1. -- Facial with Mask.

3. Demonstration

   The teacher should demonstrate mask applications, so student can see the proper thickness of application.

Teacher Preparation

1. Prepare lecture notes, following HOS II-9.4.1.
2. Obtain a HOS II-9.4.1. for each student.

Teaching Tips

Continue to stress sanitation, specifically in conjunction with this service.

Student Activity

1. Preparation -- none
2. Performance

   The student will give a facial with a facial mask, smoothly and professionally.

3. Assignment -- none
4. Evaluation

   Evaluation of this lesson is done by observation and questioning.

LESSON PLAN

Section 9. Facials
9.4. Special Facials
9.4.2. Facials with Packs (0-2)

Objective -- At the conclusion of this lesson, the student will do a facial with a pack.

Method

1. Lecture

   Explain HOS II-9.4.2. -- Facial With Pack

2. Illustration

   HOS II-9.4.2. -- Facial with Pack

3. Demonstration

   The teacher should demonstrate the application of a facial pack.

Teacher Preparation

1. Prepare lecture notes following HOS II-9.4.2. -- Facial with Pack.
2. Obtain a HOS II-9.4.2. for each student.

Teaching Tips

The words "mask" and "pack" are many times interchangeable. Here, however, "pack" refers to the hot-oil pack made with cotton or gauze strips.

Student Activity

1. Preparation -- none

2. Performance

   The student will give a facial with a facial pack.

3. Assignment -- none

4. Evaluation

   Evaluation of this lesson is done by observation and questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.4. Special Facials
9.4.3. Dry-Skin Facials (0-2)

Objective -- At the conclusion of this lesson, the student will give a facial for dry skin.

Method

1. Lecture

   I. Dry-skin facial
   II. Various emollient creams and lotions and their different characteristics.

2. Illustration -- none

3. Demonstration -- none

Teacher Preparation

Prepare lecture notes.

Teaching Tips

This is really a repeat lesson, but some new information is added each time a facial lesson is done; this will increase students' knowledge of the subject gradually.

Student Activity

1. Preparation

   Read page 220 in the Standard Textbook of Cosmetology.

2. Performance

   The student will give another student a dry-skin facial.

3. Assignment

   Read page 221 on facials for oily skin for the next lesson on facials.

4. Evaluation

   Evaluation of this lesson is done by observation and questioning.

LESSON PLAN

Section 9. Facials
9.4. Special Facials
9.4.4. Oily-Skin Facials (0-2)

Objective -- At the conclusion of this lesson, the student will give a facial for oily skin.

Method

1. Lecture
   - A. Facials for oily skin
   - B. Comedone extraction
   - C. Milia treatment
2. Illustration -- none
3. Demonstration -- none

Teacher Preparation

Prepare lecture notes.

Teaching Tips

Student Activity

1. Preparation

   Read page 221 in the Standard Textbook of Cosmetology.

2. Performance

   The student will give a facial for oily skin.

3. Assignment

   Read pages 222 and 223 in preparation of the next lesson on facials.

4. Evaluation

   Evaluation of this lesson is done by observation and questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.4. Special Facials
9.4.5. Facials for Skin With Acne (0-2)

Objective -- At the conclusion of this lesson, the student will give a facial for skin with acne.

Method

1. Lecture
    - A. Facial for skin with acne.
    - B. Use of lamp for acne.
    - C. Other acne treatments.
2. Illustration -- none
3. Demonstration

    This lesson should be demonstrated.

Teacher Preparation

1. Prepare lecture notes.
2. Prepare materials for demonstration, also model.

Teaching Tips

Tell student what treatment is done by the cosmetologist and when a patron should be referred to a dermatologist.

Student Activity

1. Preparation

    Read pages 222 and 223 in the Standard Textbook in preparation for this lesson. Review disorders of the skin, especially acne (Lesson I-3.2.6.).

2. Performance

    The student will give a facial to an individual with acne.

3. Assignment

    Review lectures of Units 9.3. and 9.4. on facials, for test.

4. Evaluation -- by performance

Beauty Culture II

UNIT PLAN

Section 9. Facials
Unit 9.5. Eyebrow Arching

OBJECTIVES -- At the conclusion of this unit, the student will:

1. Give an eyebrow arch.

2. Describe the different eyebrow styles and tell how they differ.

LESSON SEQUENCE

9.5.1. Procedure for Eyebrow Arching
9.5.2. Styling Various Eyebrows

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.5. Eyebrow Arching
9.5.1. Procedure for Eyebrow Arching (0-2)

Objective -- At the conclusion of this lesson, the student will tweeze eyebrows, giving them a professional arch.

Method

1. Lecture

    A. Preparation for Eyebrow Arching.
    B. Procedure for Eyebrow Arching.
    Explanation of HOS II-9.5.1. -- Job Procedure -- Eyebrow Arching.

2. Illustration

    HOS II-9.5.1. -- Job Procedure -- Eyebrow Arching

3. Demonstration

    This lesson should be demonstrated on a student as teacher lectures, following the HOS.

Teacher Preparation

1. Prepare lecture notes.
2. Prepare materials and models for demonstration.
3. Obtain a HOS II-9.5.1. for each student.

Teaching Tips

Student Activity

1. Preparation

   Read pages 243 and 244 in the Standard Textbook of Cosmetology.

2. Performance

   The student will do an eyebrow arch by tweezing, on a fellow student.

3. Assignment

   Notice the various shapes of eyebrows. Television is especially good for this purpose.

4. Evaluation

   Evaluation of this lesson is done by observation and questioning.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.5. Special Facials
9.5.2. Styling Various Eyebrows (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Describe the different eyebrow styles and tell how they differ.
2. Style eyebrows according to professional ideals and patron's preference.
3. Use an eyebrow pencil to enhance eyebrows.

Method

1. Lecture

    I. Various eyebrow styles
    II. Using an eyebrow pencil to enhance a shaping

2. Illustration

    Transparency II-9.5.2.A. -- Eyebrow Styles I
    Transparency II-9.5.2.B. -- Eyebrow Styles II

3. Demonstration

    This lesson may be demonstrated.

Teacher Preparation

1. Prepare transparencies.
2. Prepare lecture notes.

Teaching Tips

Student Activity

1. Preparation

    Read pages 244 and 245 in the Standard Textbook of Cosmetology.

2. Performance

    The student will style eyebrows according to professional ideals and patron's preference.

3. Assignment

Review questions and answers on page 246.

4. Evaluation

Evaluation is done by Test II-9.5.2. -- Eyebrow Arching.

Beauty Culture II

UNIT PLAN

Section 9. Facials
Unit 9.6. Make-Up

OBJECTIVES -- At the conclusion of this unit, the student will:

1. Apply basic make-up.
2. Explain how the different products are used.

LESSON SEQUENCE

9.6.1. Basic Make-Up

TEACHER PREPARATION

The teacher, prior to the presentation of each lesson, will read the lesson plan for the lesson and follow all procedures set forth on the lesson plan, to achieve maximum student understanding. Each lesson includes the preparation necessary for the teacher, the method used in presentation, and a complete list of visual aids to be used.

STUDENT ACTIVITIES

At the conclusion of each lesson, the student will complete the performance requirements at the acceptable skill level as specified in the lesson objective. All assignments are expected to be completed at a specified time.

EVALUATION

The evaluation of student competencies in this unit will be based upon the stated objectives. Methods of evaluation will vary and will include written and oral testing to evaluate the student's progress.

Beauty Culture II

LESSON PLAN

Section 9. Facials
9.6. Make-Up
9.6.1. Basic Make-Up (0-2)

Objectives -- At the conclusion of this lesson, the student will:

1. Explain what constitutes basic make-up.
2. Apply basic make-up.

Method

1. Lecture

    I. Basic make-up
    II. Application of basic make-up
    III. Chemistry of basic make-up

2. Illustration

Slides -- Basic Make-Up, by Mary Lou Augustine Company.

3. Demonstration

A demonstration may be done, but slides are good, and techniques will be learned more by doing than observing. The teacher should be the judge here of whether demonstration would be of value.

Teacher Preparation

1. Prepare lecture notes.
2. Prepare slides for showing.

Teaching Tips

With today's knowledgeable student, ask for contributions from the class. It adds to students' knowledge and gives the teacher a chance to correct misconceptions.

Student Activity

1. Preparation

Read chapter 17, starting on page 229 in the Standard Textbook of Cosmetology.

2. Performance

The student will make up a partner, discussing personal preferences with her.

3. Assignment

Observe various make-up applications; color television is an excellent source for this. Movies and magazines are also good.

4. Evaluation

Evaluation of this lesson is done by observation and questioning.

WEEKLY PLAN BOOK

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
1.	Check attendance.	II-1.1.1. Occupational Opportunities in the Beauty Salon (1-0)	II-3.1.1. Review of Fingerwaving, Sculpture Curling, and Roller Setting (0-2)
2.	Check attendance.	II-1.1.2. Occupational Opportunities in Specialty Fields (1-0)	II-3.1.1. Review of Fingerwaving, Sculpture Curling, and Roller Setting (0-2)
3.	Check attendance. Check condition of beauty-culture kits.	II-1.1.3. Occupational Opportunities in Beauty Culture Teaching (1-0)	II-3.1.1. Review of Fingerwaving, Sculpture Curling, and Roller Setting (0-2)
4.	Check attendance	II-3.1.2. Comb-Out Techniques (1-2)	Continued from Period 1
5.	Check attendance.	Test II-3.1.2. Hair Styling (1-0)	II-9.5.1. Procedure for Eyebrow Arching (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
6.	Check attendance. Check personal appearance.	II-1.2.1. Semester Report (1-0)	II-9.5.2. Styling Various Eyebrows (0-2)
7.	Check attendance	II-3.1.3. Style II-3.1.3. (1-2)	Continued from Period 1
8.	Check attendance. Check condition of beauty culture kits.	Test II-9.5.2. Eyebrow Arching (1-0)	II-1.2.4. Professional Improvement (0-2)
9.	Check attendance.	II-3.1.4. Style II-3.1.4. (1-2)	Continued from Period 1
10.	Check attendance.	II-1.3.1. Shampoo Mixtures (1-0)	II-3.1.5. Style II-3.1.5. (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
11.	Check attendance. Check personal appearance.	II-1.3.2. Preparing Supplies (1-0)	II-3.1.6. Style II-3.1.6. (0-2)
12.	Check attendance.	II-1.2.2. Field Trip (3-0)	Continued from Period 1
13.	Check attendance. Check condition of beauty culture kits.	II-2.1.2. The Dry Shampoo (1-0)	II-1.2.4. Professional Improvement (0-2)
14.	Check attendance.	II-2.2.1. Treatment for Dry Scalp (1-2)	Continued from Period 1
15.	Check attendance.	II-2.2.2. Other Dry-Scalp Treatments (1-0)	II-3.1.7. Style II-3.1.7. (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
16.	Check attendance.	II-2.2.3. Treatment for Oily Hair (1-2)	Continued from Period 1
17.	Check attendance. Check personal appearance.	II-1.2.3. Junior Hair Styling Contest (1-0)	II-3.1.8. Style II-3.1.8. (0-2)
18.	Check attendance.	II-2.2.4. Arteries and Veins of the Head, Face, and Neck (1-0)	II-1.2.4. Professional Improvement (0-2)
19.	Check attendance.	II-2.4.1. Soap Curd Rinses (1-0)	II-3.1.9. Style II-3.1.9. (0-2)
20.	Check attendance.	II-2.4.2. Special Rinses (1-0)	II-3.1.10 Style II-3.1.10. (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
21.	Check attendance.	II-2.2.5. Treatments for Alopecia and Its Underlying Causes (1-2)	Continued from Period 1
22.	Check attendance. Check beauty culture kits.	Test II-2.2.5. Scalp Treatments (1-0)	II-2.1.1. The Egg Shampoo & the Peroxide Shampoo (0-2)
23.	Check attendance.	II-5.1.1. Theory of the Hot Oil Manicure (1-0)	II-1.2.4. Professional Improvement (0-2)
24.	Check attendance. Check personal appearance.	Test II-5.1.1. (I-5.4.1.) Anatomy of the Hand and Arm (1-0)	II-3.1.11. Style II-3.1.11. (0-2)
25.	Check attendance.	II-6.1.1. Review of the Study of Hair (1-0)	II-3.1.12. Style II-3.1.12. (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
26.	Check attendance.	II-6.2.1. Introduction to Cold Waves and Wrapping (1-2)	Continued from Period 1
27.	Check attendance.	II-6.2.4. Possible Reasons for Unsatisfactory Results (1-0)	II-6.2.2. Sectioning and Wrapping (0-2)
28.	Check attendance.	II-6.2.5. Keeping Permanent Wave Records (1-0)	II-1.2.4. Professional Improvement (0-2)
29.	Check attendance.	II-2.3.1. Treatment for Dry Hair (1-2)	Continued from Period 1
30.	Check attendance. Check personal appearance.	II-6.2.3. Procedure for Cold Waving (1-2)	Continued from Period 1

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
31.	Check attendance.	II-2.3.2. Treatments for Hair Lacking Elasticity (1-2)	Continued from Period 1
32.	Check attendance.	II-5.1.2. Hot-Oil Manicure Procedure (1-2)	Continued from Period 1
33.	Check attendance. Check beauty culture kits.	Test II-2.3.2. Hair Treatments (1-0)	II-1.2.4. Professional Improvement (0-2)
34.	Check attendance.	II-7.1.1. Basic Theory of Chemical Hair Relaxing (1-0)	II-3.1.13 Style II-3.1.13. (0-2)
35.	Check attendance.	II-5.2.1. Pedicuring (1-2)	Continued from Period 1

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
36.	Check attendance.	Test II-5.2.1. Manicuring and Pedicuring (1-0)	II-3.1.14. Style II-3.1.14. (0-2)
37.	Check attendance. Check personal appearance.	II-9.3.1. Theory of Facials and Facial Massage (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
38.	Check attendance.	II-9.3.2. Procedure for a Plain Facial (1-2)	Continued from Period 1
39.	Check Attendance.	II-6.2.6. Review of Safety Precautions During Cold-Waving (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
40.	Check attendance.	II-4.1.1. Hair-Cutting Terminology (1-0)	Practice Marcelling See Lesson Plans in Beauty Culture I. Marcel a head for a Finished Set (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
41.	Check attendance.	II-7.2.1. Thioglycolate Relaxers (1-2)	Continued from Period 1
42.	Check attendance.	II-7.2.2. Sodium Hydroxide Relaxers (1-2)	Continued from Period 1
43.	Check attendance.	II-7.3.1. Safety Precautions During Chemical Relaxing (1-0)	II-3.1.15. Style II-3.1.15. (0-2)
44.	Check attendance.	II-1.2.4. This time is used to check the effectiveness of the program through the eyes of the student. Student Evaluation Chart and Discussion. (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
45.	Check attendance.	Test II-7.3.1. Chemical Relaxing (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
46.	Check attendance.	II-9.3.3. Facial Manipulations (1-2)	Continued from Period 1
47.	Check attendance. Check beauty culture kits.	Test II-9.3.3. Facials (1-0)	II-1.2.4. Professional Improvement (0-2)
48.	Check attendance.	II-4.1.2. The Razor Method of Cutting (1-2)	Continued from Period 1
49.	Check attendance.	II-4.1.3. The Scissors Method of Cutting (1-2)	Continued from Period 1
50.	Check attendance.	II-4.1.4. The Use of Thinning Shears (1-2)	Continued from Period 1

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
51.	Check attendance.	II-4.1.5. The Electric Clipper (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
52.	Check attendance.	II-4.2.1. Blunt- or Club-Cut Ends (1-2)	Continued from Period 1
53.	Check attendance.	II-4.2.3. Neckline Cut (1-0)	II-9.4.3. Dry-Skin Facials (0-2)
54.	Check attendance.	Test II-6.2.6. Cold Waving (1-0)	II-4.2.4. Other Techniques (0-2)
55.	Check attendance.	II-4.2.2. Tapered Cut (1-2)	Continued from Period 1

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
56.	Check attendance.	II-4.2.5. Cutting Bangs (1-2)	Continued from Period 1
57.	Check attendance.	II-4.3.1. The Basic Cut (1-2)	Continued from Period 1
58.	Check attendance.	II-4.3.5. The Angular Blunt Cut (1-2)	Continued from Period 1
59.	Check attendance. Check personal appearance.	Test II-4.2.5. Hair Cutting (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
60.	Check attendance.	II-4.3.2. The Cap Cut (1-2)	Continued from Period 1

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
61.	Check attendance.	II-8.1.1. Fundamentals of Hair Coloring (1-0)	II-9.4.1. Facials with Masks (0-2)
62.	Check attendance.	Test II-8.1.1. Fundamentals of Hair Coloring (1-0)	II-9.4.5. Facials for Skin With Acne (0-2)
63.	Check attendance.	II-8.1.2. Terminology of Hair Coloring (1-0)	II-9.4.2. Facials with Packs (0-2)
64.	Check attendance.	II-8.2.1. Temporary Hair Coloring (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
65.	Check attendance.	II-4.3.3. The Circular Blunt Cut (1-2)	Continued from Period 1

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
66.	Check attendance.	II-8.2.2. Lightening Rinses (1-0)	Review Fingerwaving Techniques. See Lesson Plans in Beauty Culture I. Fingerwave the back of a head. (0-2)
67.	Check attendance.	II-8.2.3. Other Temporary Coloring Agents (1-0)	Review Sculpture Curling. See lesson plans in Beauty Culture I. Set a complete head in sculpture curls. (0-2)
68.	Check attendance. Check beauty culture kits.	II-8.3.1. Clairol Semi-permanent hair Colors and Application (1-0)	II-1.2.4. Professional Improvement (0-2)
69.	Check attendance.	II-8.3.2. Other Clairol Semi-permanent colors. Beautiful Brown and Glorious Gray (1-0)	II-4.3.4. Short Tapered Cut (0-2)
70.	Check attendance.	II-8.3.3. Other Brands of Semi-permanent Hair Coloring and Application (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
71.	Check attendance.	Test II-8.3.3. Semi-permanent Hair Coloring (1-0)	II-9.4.4. Oily-Skin Facials (0-2)
72.	Check attendance.	II-8.4.1. Introduction to Permanent Hair Coloring (1-0)	II-9.6.1. Basic Make-Up (0-2)
73.	Check attendance.	II-8.4.2. Permanent Hair Coloring Products (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)
74.	Check attendance.	II-8.4.3. Miss Clairol -- Color Selection and Mixing (1-0)	Practice marcelling. (Lesson plans in Beauty Culture I) (0-2)
75.	Check attendance.	II-8.4.4. Miss Clairol -- Application and Retouching (1-0)	II-1.2.4. Professional Improvement (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
76.	Check attendance. Check personal appearance.	II-8.4.5. Other Permanent Hair Coloring Products by Clairol Test 8.4.5. Permanent Hair Coloring (1-0)	Review fingerwaving. See lesson plans in Beauty Culture I. Fingerwave a whole head, using a side part. (0-1)
77.	Check attendance.	II-8.5.1. Introduction to Hair Lighteners and their Application (1-0)	Review set combining sculpture curls and fingerwaves. Skip-wave the sides. (0-2)
78.	Check attendance.	II-8.5.2. Hair Toners. Test II-8.5.2. Hair Coloring (1-0)	II-1.2.4. Professional Improvement (0-1)
79.	Check attendance.	II-9.1.1. Bones of the Head, Face, Neck, and Chest (1-0)	Marcelling practice. (See Beauty Culture I). (0-2)
80.	Check attendance.	II-9.1.2. Muscles of the Mouth (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
81.	Check attendance.	II-9.1.3. Muscles of the Eyes, Nose, and Mastication (1-0)	Review the Plain Manicure. See lesson plans in Beauty Culture I. Manicure your partner. Have partner manicure you. (0-2)
82.	Check attendance.	II-9.1.4. Muscles of the Chest, Neck, and Back (1-0)	Review Hairstyling. Do an original set using rollers, fingerwaving, and sculpture curls. (0-2)
83.	Check attendance.	II-9.1.4. Summary of the Bones and Muscles of the Facial Area (1-0)	II-1.2.4. Professional Improvement (0-2)
84.	Check attendance. Check beauty culture kits.	Test II-9.1.5. Bones and Muscles of the Head, Face, Neck, and Chest (1-0)	Hairstyling Done with Iron. See Beauty Culture I. (0-2)
85.	Check attendance.	II-9.2.1. The Trigeminal Nerves (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves. (0-2)

SAMPLE WEEKLY PLAN BOOK

BEAUTY CULTURE II

DAY	TEACHER'S NOTES & HOME ASSIGNMENT	PERIOD I LECTURE	PERIOD II LAB
86.	Check attendance.	II-9.2.2. The Seventh Cranial Nerve (1-0)	Review Marcelling. Marcel for an original set; comb out. (0-2)
87.	Check attendance.	II-9.2.3. The Eleventh Cranial Nerve and Cervical Nerves (1-0)	II-4.3.1. Review Haircutting. Section and shape a wig if a partner is not available. (0-2)
88.	Check attendance.	II-9.2.4. Summary of Nerves of the Head, Face, and Neck and Their Motor Points (1-0)	II-1.2.4. Professional Improvement (0-2)
89.	Check attendance.	II-9.2.5. Arteries and Veins of the Head, Face, and Neck (1-0)	II-6.2.2. Sectioning and Wrapping Cold Waves. (0-2)
90.	Check attendance.	Test II-9.2.5. Nerves, Arteries, and Veins of the Head, Face, and Neck (1-0)	Hairstyling with Iron. See Beauty Culture I. (0-2)

HANDOUT SHEETS

II-1.2.1.	Instruction Sheet -- Semester Report
II-1.2.2.	Permission Slip -- Field Trip
II-1.2.3.	Rules of the Hair-Styling Contest
II-1.3.1.A.	Job Procedure -- Preparation of Castile Shampoo
II-1.3.1.B.	Job Procedure -- Preparation of Shampoo Concentrates
II-2.1.1.A.	Job Procedure -- Egg Shampoo
II-2.1.1.B.	Job Procedure -- Peroxide Shampoo
II-2.1.2.	Job Procedure -- Dry Shampoo
II-2.2.1.A.	Job Procedure -- Dry-Scalp Treatment (I-3.3.3.a.)
II-2.2.1.B.	Scalp Manipulations (I-3.3.3.b.)
II-2.2.3.	Job Procedure -- Corrective Treatment for Oily Scalp
II-2.2.4.	Arteries of the Head, Face, and Neck
II-3.1.3.	Blank Heads (I-4.5.3.)
II-4.1.1.	Hair-Cutting Terminology
II-4.3.3.	The Circular Blunt Cut
II-4.3.4.	The Short Tapered Cut
II-4.3.5.	The Angular Blunt Cut
II-5.1.1.	Job Procedure -- Arm and Hand Massage
II-5.1.2.	Job Procedure -- Hot-Oil Manicure
II-5.2.1.	Job Procedure -- The Pedicure
II-6.2.3.	Job Procedure -- Cold Waving
II-6.2.6.	Safety Rules for Cold Waving
II-7.2.1.	Job Procedure -- How To Use Thioglycolate Relaxer
II-7.2.2.	Job Procedure -- How To Use Sodium Hydroxide Relaxers
II-7.3.1.	Safety Precautions During Chemical Relaxing
II-8.1.2.	Terminology of Hair Coloring
II-8.2.2.	Job Procedure -- Lightening Rinse
II-8.3.1.A.	Job Procedure -- The Predisposition Test
II-8.3.1.B.	Job Procedure -- Application of Loving Care
II-8.3.2.A.	Job Procedure -- Application of Beautiful Browns
II-8.3.2.B.	Job Procedure -- Application of Glorious Grays
II-8.4.1.	Job Procedure -- The Strand Test
II-8.4.2.	Information Sheet -- Color Comparison Chart
II-8.4.4.A.	Job Procedure -- Applying Miss Clairol Color Bath, Method A
II-8.4.4.B.	Job Procedure -- Applying Miss Clairol Color Bath, Method B
II-8.4.4.C.	Shampooing After Hair Coloring
II-8.5.1.	Job Procedure -- Repairing Clairol Hair Lighteners
II-9.2.4.	Nerves of the Head, Face, and Neck
II-9.3.2.	Job Procedure -- Plain Facial
II-9.3.3.	Job Procedure -- Facial Manipulations
II-9.4.1.	Job Procedure -- Facial with Mask
II-9.4.2.	Job Procedure -- Facial with Pack
II-9.5.1.	Job Procedure -- Eyebrow Arching

You are required to do a Semester Report on a cosmetology subject of your choosing. This report is due on ____________________.

The subject of your report must be handed in to your teacher on ____________________ and meet with his/her approval.

The report should be 8½ x 11" in size (the size of your notebook), and should have a cover made of construction paper or something similar.

The Semester Report should consist of the following:

1. A Title Page

   This should contain the title of the report, the date, and your name.

2. A Table of Contents

3. A Body of the Report

4. A Bibliography

   This should contain the list of books and magazines and their pages that were used in working up this report.

The report will account for 10% of your grade for the semester.

(School Name)

FIELD TRIP PERMISSION

The Beauty Culture Department of the

is planning a trip to ______________________ / ______________________
(city) (state)

in order to attend ____ on

______________ / ______________________. We would like permission
(day) (date)

for ______________________________________ to attend.

* * * * * *

HIGH SCHOOL:

______________________________ has school's permission to
(student's name)
attend this field trip. He/she has followed all the necessary regulations required by the school in order to be excused.

DATE ______________________ SIGNED ______________________

* * * * * *

PARENTS:

______________________________ has my permission to go on this trip, and I
(student's name)
will not hold anyone in the school liable or responsible for any personal injury, accident, or any other problems that might occur.

DATE ______________________ SIGNED ______________________
(Parent or Guardian)

* * * * * *

Approximate time of departure from school ______________________

Approximate time of arrival at school ______________________

TO THE STUDENT:

You as a student represent your school on the field trips. You should dress neatly and conduct yourself in a professional manner.

Students who are using private automobiles on the field trip should take reasonable precautions and should drive carefully to and from the designated place being visited.

Rules of the Hair-Styling Contest

1. All students must bring in a sketch of the hair style they will use in the contest.

2. The contest for seniors will be held in

3. All hair will be set in school on the day of the contest, during the hours of your regular school attendance. Hair will be dried, but rollers and clips left in until comb-out time.

4. Comb-out time will be 40 minutes. Judges will start keeping time immediately after rollers and clips are removed. Contestants will be notified when to start, and then when 20 minutes have passed thereafter, notice will be given after the passage of each 5 minute segment.

5. When time is up, all work stations must be cleared of all tools, capes, towels, etc; stations will be absolutely clean.

6. Women students and models will wear formal or cocktail dresses; men in neat suits.

7. There will be three or four judges.

8. No false hair or pieces will be allowed.

9. Ornaments should be used. They give a finishing touch to a hair style.

10. No clips should be left in the hair. Bobby pins and hairpins should not show. There can be a penalty if they do.

11. Any one touching a model's hair after the judges have called time will be disqualified.

Job Procedure

PREPARATION OF CASTILE SHAMPOO

Aim: You will know how to prepare castile granules to make castile shampoo for salon use.

Supplies:

Clean gallon jug
Clean dry funnel
Castile granules
Measuring cup
Water
Optional perfume and/or food coloring (green)

Procedures:

1. Fill gallon jug with tepid water up to one-half mark.
2. Pour through funnel with a measuring cup, 3 cups of castile granules.
3. Place cap on gallon jug and mix to allow granules to mix and dissolve. Mix granules as soon as they are poured into the water, to prevent lumping.
4. Allow jug to stand until suds settle.
5. Fill jug with water.

OPTIONAL:

1. Food coloring may be added to give the shampoo a nicer visual effect. (Caution must be taken in the amount used to prevent staining over-porous hair when using.)
2. Any perfumed scent may be used to enhance the shampoo.

Aim: You will know how to prepare shampoo from liquid concentrates.

Procedure:

1. Fill a gallon jug half full of water.
2. Add contents of pint-size concentrate.
3. Rinse pint, adding rinse water to jug.
4. Fill to one gallon.

Caution:

Always read the directions on concentrated shampoos, as the concentrates vary.

Job Procedure

EGG SHAMPOO

Aim: You will be able to give an egg shampoo to dry, brittle, over-bleached, or over-tinted hair.

Preparation:

Patron: Prepare patron as for plain shampoo.

Supplies:
2 to 6 eggs
2 bowls
Eggbeater
Shampoo cape
Neck strip
Brush

Procedure:

1. Prepare egg mixture.
   a. Separate yolks and whites into two bowls.
   b. Add small amount of cold water to yolks and beat until smooth.
   c. Beat whites until foamy.
   d. Fold whites into yolks.
2. Brush hair thoroughly.
3. Moisten the hair with tepid water.
4. Apply a small quantity of the egg mixture, working well into the hair and scalp, adding more as needed.
5. Give shampoo manipulations.
6. Rinse hair thoroughly with a strong spray of tepid water.
7. Repeat steps 4 to 6 if necessary.
8. Dress the hair in the desired fashion.

Safety Precautions:

Do not use hot water, as it will congeal the egg, causing it to curdle on the hair.

Job Procedure

PEROXIDE SHAMPOO

Aim: You will be able to brighten the hair as it is shampooed by the addition of a mild lightener.

Preparation:

Patron: Same as for a plain shampoo.

Supplies:
- Patron apron
- 1 oz. peroxide
- Ammonia
- Towels
- Measuring utensil
- Neck strip
- Shampoo
- Cream rinse
- Timer

Procedure:

1. Preparation as for plain shampoo.
2. Mix 1/2 ounce peroxide with 1 ounce shampoo, and add 3 drops of ammonia.
3. Shampoo patron's hair with peroxide mixture.
4. Allow the suds to remain on the hair for 5 to 10 minutes, depending upon the desired amount of brightening.
5. Rinse the hair and proceed as for a plain shampoo.
6. Give a cream rinse or protein conditioning rinse.

Safety Precautions:

1. Be sure to use a cream rinse to counteract the drying effect of the peroxide.
2. Do not leave the peroxide mixture on longer than necessary to achieve the desired result.
3. If ends appear to be overporous, care should be taken not to overbleach.

Aim: You will know when a dry shampoo is called for and will be able to give a dry shampoo.

NOTE: Liquid "dry" shampoos are products used for cleaning scalp and hair on sick people or others who cannot be given a regular shampoo for some reason.

Dry shampoos will freshen and tone hair and scalp without harming the ill patient.

Procedure:

1. Brush hair thoroughly, if scalp seems to have flakes, loosen flakes with a comb and brush out of hair.
2. Part hair in one-inch sections. Moisten cotton pledget in alcohol and rub scalp and hair in each parted section with it. Rub section dry with a towel.
3. Go over each section of the head in this manner.
4. Rewet entire head with liquid, being sure to cover all hair strands. Rub again with towel to remove all soil from scalp and hair.
5. If you wish to set the hair, re-moisten with alcohol and set the hair.

Job Procedure DRY SCALP TREATMENT

Aim: You will know the purpose and procedure for the dry-scalp treatment.

Purpose of Treatment: To add an emollient to the scalp to correct a dry-scalp condition or dry dandruff.

Preparation :

Patron: Prepare patron as for a plain shampoo.
Supplies: Water-soluble hair cream, comb, towels, plastic cap, heating cap.

Procedure:

1. Wash the patron's hair twice with a shampoo that does not leave a residue of any kind on the hair.
2. Comb through the hair and section for the application of the scalp and hair cream.
3. With the cream on the back of the left hand, part the hair (with a comb or the little finger of the right hand) and with two fingers of the right hand, take a small amount of cream and spread it over the scalp along the parting.
4. Continue in this manner until the complete scalp is covered.
5. Apply scalp manipulations. (See Job Procedure-Scalp Manipulations.)
6. Put the remaining cream through the hair with your fingers (a little water may be added if necessary).
7. Cover the head with a plastic cap and place the heating cap on for 20 minutes.
8. When heating time is through, remove both caps and rinse the hair thoroughly. To repeat: RINSE the hair thoroughly. Do NOT wash the hair.
9. Apply setting lotion or color rinse as necessary or requested and proceed with set.

Safety Reminders

1. Be sure the heating cap is in good condition. The electric cord should not be frayed or worn.
2. Do not go too far from a client who is under the cap. It may get too hot.

Aim: You will know the purpose and procedure for scalp manipulations.
Purpose: To massage and stimulate the scalp and evenly distribute the cream of a scalp application.

Preparation: Place cream throughout the scalp area of patron's head.

Procedure:

1. Hairline movement: Standing behind the patron, place fingers along the front hairline just above the ears. Make small circular movements until you reach the top. Removing one hand at a time, place them at their original position. Repeat 3 times.

2. Nape of neck: With the left hand on the frontal area of the patron's head, place thumb of right hand on the left side of patron's cervical vertebrae and fingers on the right side, and gently massage in a smooth upward movement.

3. Skull area: Moving to one side of the head, place four fingers of one hand on the front area and the other hand behind the ear at the back hairline. Move in small circular movements, firm enough to move the scalp on the skull to loosen the scalp. Move the fingers closer together and repeat. Move the fingers closer together again and repeat. Move higher on the scalp and repeat, until entire skull has been covered. Repeat on the other side.

   Placing the fingers in the same starting position, take short massaging strokes, moving the hands toward each other.

   Place the full right hand on the right side of the head and left on the other and twist the scalp in opposite directions.

   Repeat with hands on a front and back position on the skull.

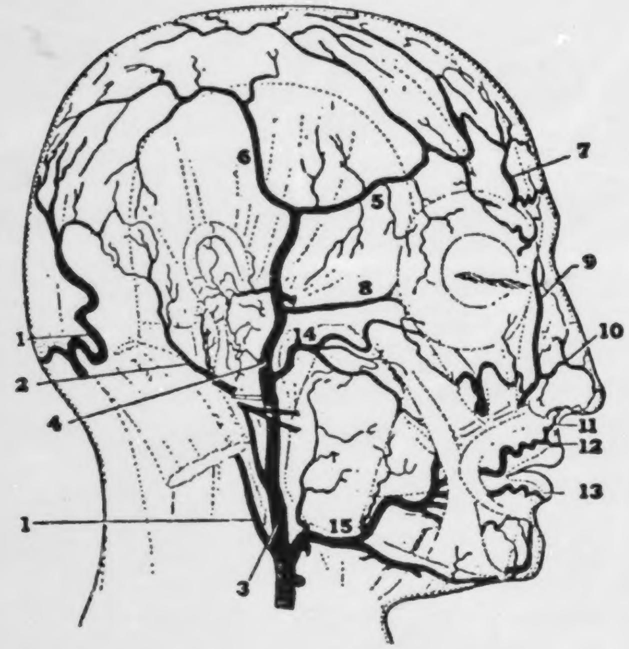
   (Continue with scalp treatment procedure.)

CORRECTIVE TREATMENT FOR OILY SCALP

Aim: You will be able to give a treatment to help correct an oily scalp condition.

NOTE: Oily scalps are usually caused by diet. In teenagers, however, they are often caused by a hormonal imbalance. Diet and medication can be of immense help, and treatments can also help this condition.

1. Brush hair carefully. Eventually this will adjust the flow of oil from the sebaceous glands.
2. Apply a medicated lotion to scalp only. If no medicated lotion is available, use alcohol.
3. Give scalp manipulations for about 5 minutes.
4. Shampoo hair with tincture of green soap; this helps keep scalp clean of oil.
5. Set hair as desired.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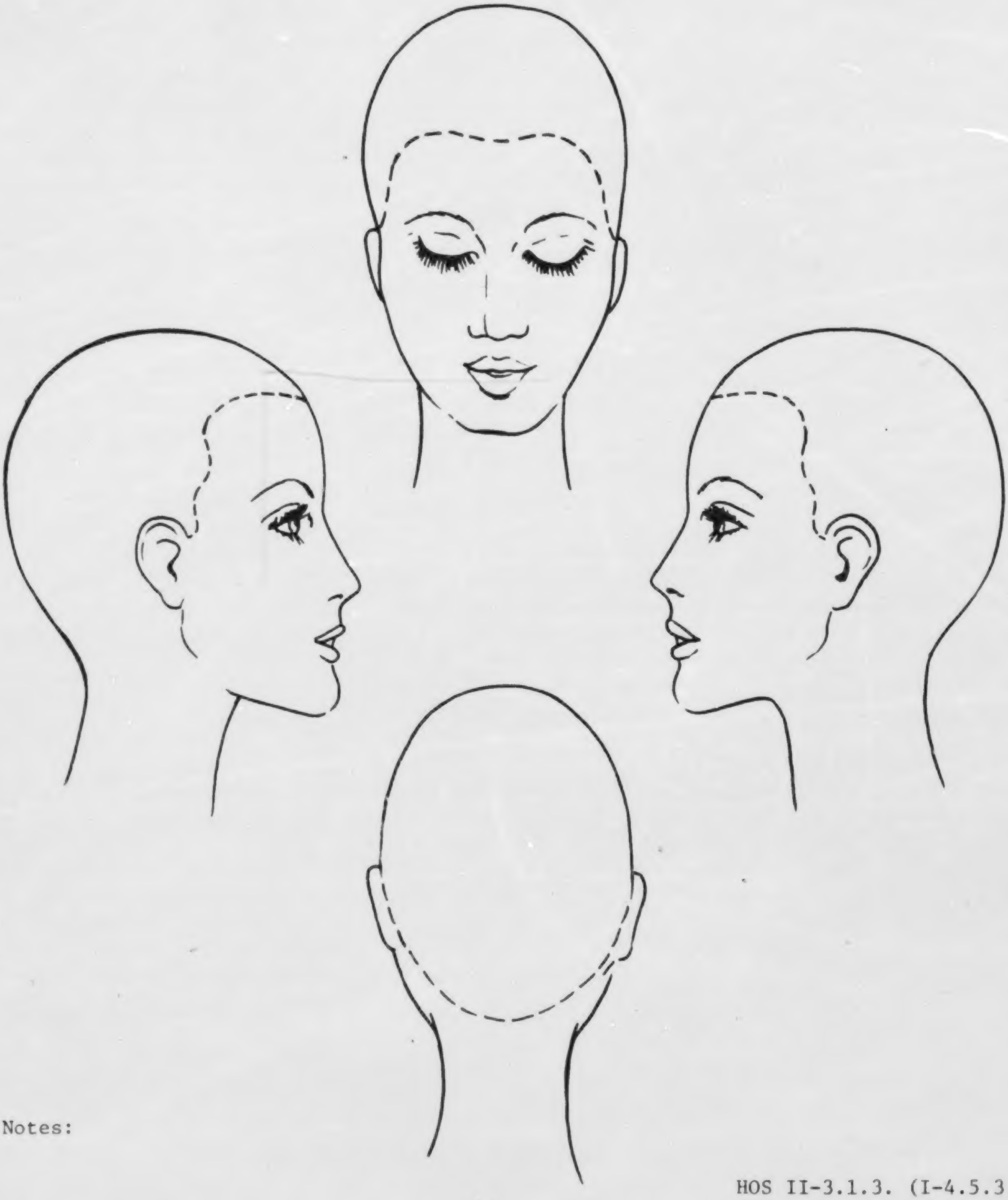
BLANK HEADS

Name____ Style_______________________



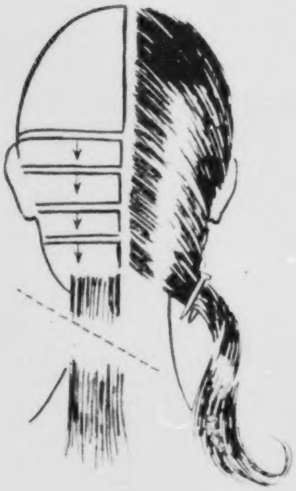
Notes:

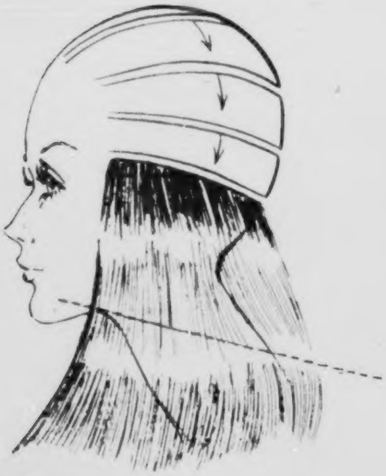
HOS II-3.1.3. (I-4.5.3.)

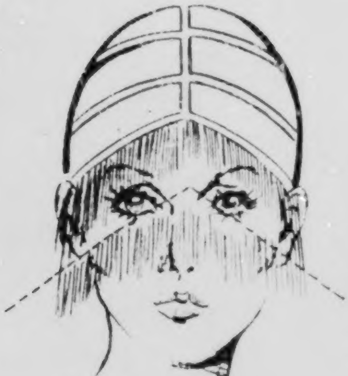
Hair-Cutting Terminology

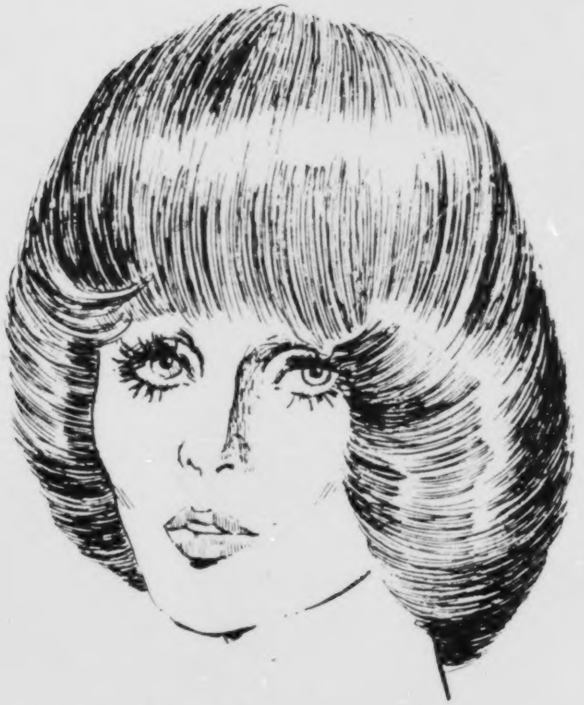
1. Hair shaping
2. Guideline
3. Shingling
4. Tapering
5. Effilating
6. Blunt cut or club cut
7. Neck trim
8. Layer cut
9. Thinning
10. Basic hair cut
11. Shag
12. Angle cut
13. Blow combing
14. Iron curling
15. Slithering
16. Razor
17. Thinning shears
18. Clipper
19. Scissors
20. Sectioning
21. Hair-shaping comb

CIRCULAR BLUNT CUT



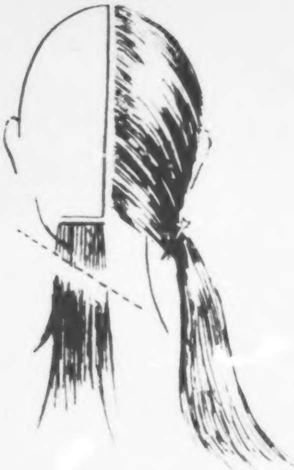


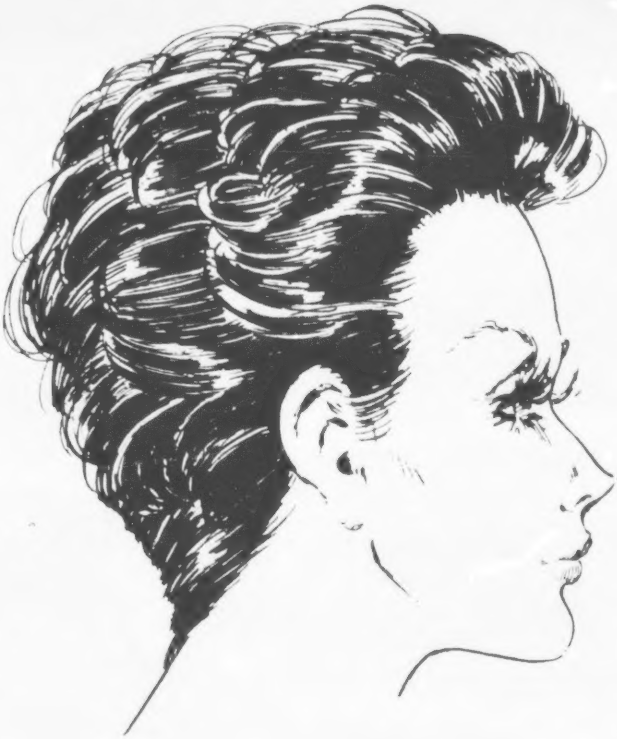


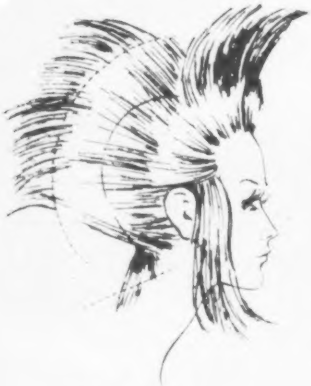


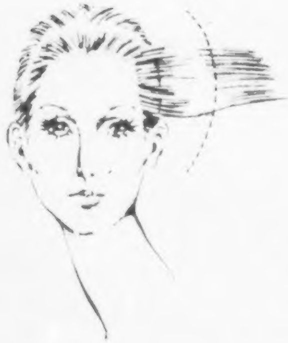
NOTES:

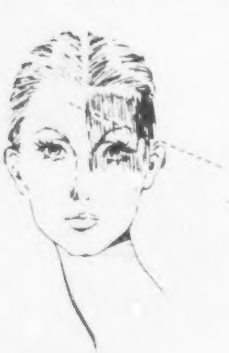
SHORT TAPERED CUT



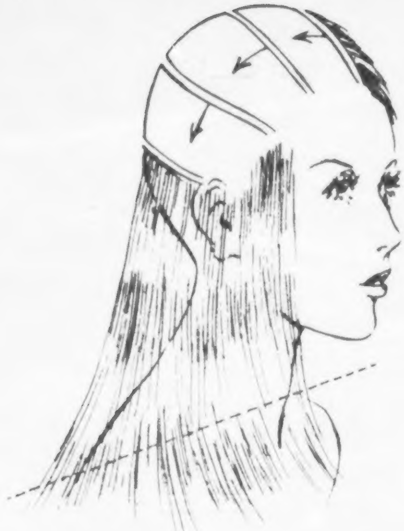


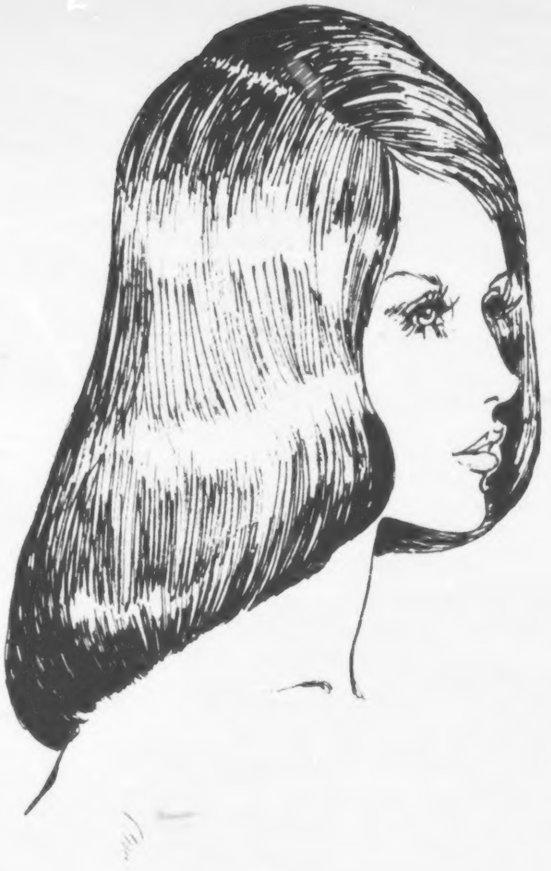


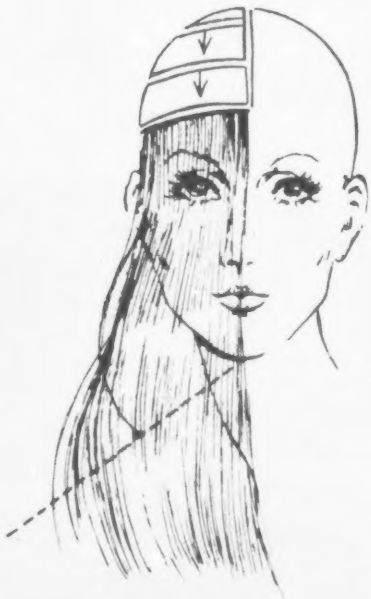




THE ANGULAR BLUNT CUT







Aim: You will know the proper steps to go through in giving an arm and hand massage.

1. Hold the patron's wrist with your left hand. With your right hand, bend her hand with a forward and backward movement to limber the wrist.

2. Grasp each finger. Gently bend each finger, one at a time, to limber the tip of the hand and finger joints. As the fingers and thumbs are bent, slide your thumb down toward the finger tips.

3. With patron's elbow on the table, hold the hand upright. Massage the palm of her hand with the cushions of your thumbs. Use a circular movement in alternate directions. This movement will completely relax the patron's hand.

4. Rest patron's arm on table. Grasp each finger at the tip and rotate gently in large circles. Reach for the base of the finger, slide back to the fingertip, and squeeze with gentle pressure.

REPEAT STEPS ON THE OTHER HAND.

Aim: You will know the purpose of a hot-oil manicure and be able to give one.

Purpose: To beautify and cleanse the nails and help correct ridged or brittle nails and dry cuticle.

Preparation:

Supplies:

All items of a plain manicure excluding the soap bath.
Paper cup and dish.
Commercial oil (or 1 oz. olive oil and 1/4 t. melted anhydrous lanolin)
Heater

Cosmetologist:

1. Prepare manicure table.
2. Connect heater.
    a. Place paper cup into receptacle.
    b. Add oil to paper cup.
    c. Place protective disk in cup.

Patron:

1. Seat patron comfortably.
2. You may take a piece of cotton, moistened with an antiseptic (such as Sea-Breeze or alcohol) and wash all fingers of the patron.

Procedure:

1. Left hand
    a. Remove polish from hand.
    b. File nails.
    c. Place hand into oil bath.

2. Right hand
    a. Remove polish
    b. File nails.

3. Remove left hand from oil bath and massage hand thoroughly, at the same time working into cuticle of each finger.

4. Place right hand into oil bath.

5. Left hand
    a. Loosen cuticle with pusher, keeping it moist with warm oil.

   b. Push cuticle back and wipe clean with a towel over the index finger.
   c. Use nipper if necessary.
   d. Apply nail bleach if desired.

6. Remove right hand from oil bath and massage thoroughly.
   a. Loosen cuticle with pusher.
   b. Push cuticle back and wipe clean.
   c. Use nipper if necessary.
   d. Apply nail bleach if desired.

7. Wipe hands and nails with towel.

8. Remove any stray cuticle or any rough edge.

9. Turn off oil heater.

10. Cleanse nail with polish remover.

11. Proceed to polishing procedure.

Job Procedure THE PEDICURE

Aim: You will be able to give a complete pedicure.

Preparation:

Supplies:

1. Container for foot bath.
2. Towels and plastic sheet.
3. Manicuring implements.

Cosmetologist Preparation:

1. Get supplies ready.
2. Wash your hands.
3. Place plastic sheet across your lap.

Patron Preparation:

Make patron comfortable.

Procedure:

1. Cleanse the feet (bath or antiseptic).
2. Remove polish from nails of both feet.
3. File nails of left foot.
4. Put left foot in foot bath.
5. Remove left foot (placing right foot in bath).
   a. Loosen cuticle.
   b. Nip if necessary.
   c. Apply antiseptic.
6. Remove right foot. Proceed on right foot, following same procedure as on left foot.
7. Polish the nails, placing cotton between.

Safety Precautions:

1. Do not nip too much. It may encourage infection.
2. Apply antiseptic on the nail after nipping to prevent infection.
3. Place cotton between toes when applying polish.

COLD WAVING

Aim: You will be able to give a cold wave in the minimum of time with consistently good results.

Preparation:

Patron: Same as preparation for plain shampoo.

Supplies:

Shampoo
End papers
Cold-wave lotion and neutralizer
Cold-wave rods

Procedure:

1. Recondition the hair, if necessary.
2. Shampoo the hair:
    a. Use a mild liquid shampoo.
    b. Avoid excessive massage.
    c. Leave the hair damp according to your system of haircutting.
3. Shape the hair.
4. Dry the hair or leave it damp according to your system.
5. Section the entire head.
6. Subdivide and wrap, wetting each section, unless manufacturer states otherwise.
7. Check curl formation.
8. Apply the waving lotion to the entire head of curls.
9. Check curl immediately.
10. Process, timing the action of waving lotion. Check every 3 minutes.
11. Rinse wrapped rods, towel-dry.
12. Neutralize:
    a. Thoroughly neutralize all rods.
    b. Leave on the required time.
13. Unwind the curls with a minimum of pull and remove the rods.
14. Apply neutralizer again:
    a. Leave on for the required time.
    b. Rinse off with tepid water.

15. Apply cream rinse (optional)

16. Style the hair:
    a. Set
    b. Dry
    c. Comb out

SAFETY PRECAUTIONS:

See handout sheet II-6.2.6.

HOS II-6.2.3.

SAFETY RULES FOR COLD WAVING

Remember, allergies to cold waving are possible, especially among hairdressers. Wear gloves.

Before permanent waving:

1. Check the patron's scalp every time before proceeding with a cold wave.
2. Test the condition of hair. Check the porosity and elasticity to determine if the hair is ready to take a perm.
3. Before using a cold-wave lotion for the first time, read all the instructions of the manufacturer.
4. Never brush hair or shampoo vigorously prior to a cold wave.
5. Either have patron remove good clothing or use a gown provided in most salons to cover the clothing well and protect it from damage.
6. Listen carefully to every patron. This is your best source of hair analysis as well as information about patron's desires and possible past problems.
7. Finally, each patron is different, so make judgments on an individual basis.

During cold waving:

1. When applying cold-wave lotion, care should be taken not to apply so much so that it flows onto the scalp and causes injury.
2. Be sure patron has a clean towel to protect eyes against lotion.
3. Always give test curls before proceeding too far with a difficult head of hair.
4. Use clean applicator bottles for each solution, so as not to upset their chemical balance.
5. Protect patron from excess, dripping lotion. Remember, cold-wave lotion is alkaline and can severely irritate the skin, which is normally slightly acid.
6. Do not leave patron during processing time. If lotion should drip, you should be available to assist her.

After cold waving:

Do not use hair coloring on the hair immediately after a cold wave.

HOW TO USE THIOGLYCOLATE RELAXER

Aim: You will be able to relax a head of hair by the use of a thioglycolate relaxer.

Preparation:

Supplies:

chemical relaxer
rubber gloves
large-tooth comb

Patron:

Prepare as for shampoo.

Procedure:

1. Shampoo the hair with neutral shampoo. DO NOT IRRITATE THE SCALP.
2. Towel-dry the hair, leaving it slightly damp.
3. If necessary or recommended by manufacturer, apply hair-conditioning cream.
4. Prepare neutralizer before applying the relaxer.
5. Use protective gloves.
6. The relaxer is applied from the nape of the neck to the crown area. The amount of relaxer used will vary according to the head area being worked on and the thickness and length of the hair. It is applied to each of the five sections of hair, starting at the right nape section and then working in a clockwise rotation around the head. The relaxer is applied to the body of the hair, but not to the ends. The ends are the weakest part of the hair and therefore should receive the relaxer after the spreading-out process.
7. Spread out the relaxer. The spreading-out procedure follows the same pattern as that used in applying the relaxer. There are two reasons for spreading out the relaxer:
    a. To be sure the hair is completely covered, from the scalp to the ends.
    b. To be able to determine how fast the hair is being relaxed.

(over)

After the relaxer has been spread out over the entire scalp and all the shafts, more relaxer is laid on the ends and applied to the front hairline.

8. Test the results. While apreading the relaxer, the cosmetologist observes the action by stretching the strands to see how fast the natural curls are being removed. If the action is too fast in any area, the patron should be taken immediately to the shampoo bowl, and the relaxer washed from that particular section. The spreading-out process can be continued over the rest of the head, and finally to the hair ends.

9. When the relaxer has reached its maximum action, it must be rinsed out rapidly and thoroughly. The water must be warm but not too hot. If the water is hot, it may burn the patron. If the water is too cold, it will not stop the action properly. Unless the relaxer is completely removed, the chemical process continues on the hair, and the hair can be badly damaged or destroyed.

10. The rinsing process:

    When the hair has been sufficiently processed, the relaxer is rinsed out in three steps:

    a. Rinse about 50% of the relaxer from the hair with warm water.
    b. Comb the hair smooth and straight with the relaxer left in the hair. Continue this combing for five minutes. This shifts the molecules of keratin past each other, so that when the cystine linkages are once again joined together, they will hold the hair in its straight condition.
    c. The remaining relaxer is thoroughly rinsed from the hair with warm water, keeping the hair smooth and straight while rinsing.

11. Shampoo the hair. The shampoo (cream shampoo is best) is gently worked into the hair. The hair is very fragile at this stage, and tangled ends can be broken easily. Use tepid water and avoid firm manipulations, rubbing, and tangling the hair. Most relaxed hair requires at least three shampooings.

(over)

12. Apply stabilizer. After the shampoo, a stabilizer is recommended. This helps to keep the hair in a straightened state. The hair is completely saturated with stabilizer and is then combed through with a large-tooth comb. Begin at the nape and work upward toward the forehead. The comb is used to:

    a. Keep the hair straight.
    b. Completely saturate the hair with stabilizer.
    c. Remove any tangles without too much pulling.

13. Set the hair. Excess stabilizer may be used as the setting lotion.

14. Apply scalp cream. After the hair has been set and dried, most manufacturers recommend the use of cream or scalp oil to help restore to the scalp and hair some of the natural oils which have been removed by the chemical relaxer.

SAFETY PRECAUTIONS:

See separate handout sheet.

Job Procedure

HOW TO USE SODIUM HYDROXIDE RELAXER

Aim: You will be able to relax a head of hair by the use of a sodium hydroxide relaxer.

Preparation:

Supplies:

chemicals
large comb with broad teeth
rubber gloves

Patron:

Prepare as for shampoo.

Procedure:

1. Section hair. Part hair into five sections:

   a. left nape
   b. right nape
   c. right temple front
   d. crown top
   e. left temple front

2. Apply protective base. Most relaxers require the use of a petroleum base to protect the scalp from active agents in the relaxer. To apply it properly, subdivide each of the sections into one-half-inch partings to permit thorough scalp coverage.

3. Use conditioner, if recommended. The application of a conditioner to the hair before applying the relaxer is necessary in many cases. Over-curly hair which has been hot-comb pressed, lightened, or tinted is damaged and weakened, and may break at the ends. The conditioner is used to strengthen the damaged and weakened hair and to give protection against breakage.

   Divide the hair into five sections. The conditioner is then applied with the fingertips, starting one inch from the scalp and continuing to the hair ends in one-half to one-inch partings. When complete, a recheck should be made of the entire head, to be sure that all hair is completely covered.

4. Apply the relaxer. Use protective gloves. The relaxer must be applied with great caution. It is *laid on* the hair. It must not be spread or rubbed on. The relaxer is laid on the hair shaft starting about one-half inch from the scalp area.

(over)

In applying the relaxer, the hair is parted in the same way as in the application of the base cream and the conditioner. EXTREME CARE MUST BE TAKEN NOT TO LET ANY RELAXER TOUCH THE EAR, THE SCALP, OR THE SKIN.

The relaxer is applied from the nape of the neck to the crown area. The amount of relaxer used will vary according to the head area being worked on and the thickness and length of the hair. It is applied to each of the five sections of hair, starting at the right nape section and then working in a clockwise rotation around the head. The relaxer is applied to the body of the hair, but not to the ends. The ends are the weakest part of the hair and therefore should receive the relaxer after the spreading-out process.

5. Spread out the relaxer. The spreading-out procedure follows the same pattern as that used in applying the relaxer. There are two reasons for spreading out the relaxer:

   a. To be sure the hair is completely covered from the scalp to the ends.
   b. To be able to determine how fast the hair is being relaxed.

   After the relaxer has been spread out over the entire scalp and all the hair shafts, more relaxer is laid on the ends and applied to the front hairline.

6. Test the results. While spreading the relaxer, the cosmetologist inspects the action by stretching the strands to see how fast the natural curls are being removed. If the action is too fast in any area, the patron should be taken immediately to the shampoo bowl, and the relaxer washed from that particular section. The spreading-out process can be continued over the rest of the head, and finally to the hair ends.

7. Rinse out the relaxer. When the relaxer has reached its maximum action, it must be rinsed out rapidly and thoroughly. The water must be warm but not too hot. If the water is hot, it may burn the patron. If the water is too cold, it will not stop the action properly. Unless the relaxer is completely removed, the chemical process continues on the hair, and the hair can be badly damaged or destroyed.

   CAUTION: DO NOT GET THE RELAXER OR WATER INTO THE EYES OR ON UNPROTECTED SKIN.

8. Shampoo the hair. The shampoo (cream shampoo is best) is gently worked into the hair. The hair is very fragile at this stage, and tangled ends can be broken easily. Use tepid

(over)

water and avoid firm manipulations, rubbing, and tangling the hair. Most relaxed hair requires at least three shampooings.

9. Apply stabilizer. After the shampoo, a stabilizer is recommended. This helps to keep the hair in a straightened state. The hair is completely saturated with stabilizer and is then combed through with a large-tooth comb, beginning at the nape and working upward toward the forehead. The comb is used to:

   a. Keep the hair straight.
   b. Completely saturate the hair with stabilizer.
   c. Remove any tangles without too much pulling.

10. Set the hair. Excess stabilizer may be used as the setting lotion.

11. Apply scalp cream. After the hair has been set and dried, most manufacturers recommend the use of cream or scalp oil to help restore to the scalp and hair some of the natural oils which have been removed by the chemical relaxer.

SAFETY PRECAUTIONS:

See separate handout sheet.

1. Safety before treatment

   a. Read and follow manufacturer's instructions.
   b. If hair has recently been tinted, lightened, hot-combed, or hot-ironed, it should not be chemically relaxed.
   c. Check the scalp for scratches or abrasions.
   d. Do not brush hair or irritate the scalp.

2. Safety during treatment

   a. Apply the base liberally and get good coverage. It is important to protect the scalp and hairline from irritation.
   b. A conditioner should be applied to hair that has been hot-compressed, lightened, or tinted, because it is damaged and weakened, and may break at the ends.
   c. When applying the relaxer, be sure to wear gloves. The relaxer is laid on the hair, not spread or rubbed on.
   d. Extreme care must be taken not to let any relaxer touch the ear, the scalp, or the skin.
   e. When rinsing out the relaxer, do it rapidly and thoroughly. The water must be warm, but not too hot, as it may burn the patron. Do not get relaxer or rinse water into eyes or on unprotected skin.
   f. When shampooing, use tepid water and avoid firm manipulations, because the hair is very fragile at this stage and can break very easily.
   g. When applying the stabilizer or neutralizer, avoid getting it in the patron's eyes.

3. Precautions after the treatment

   a. Use a conditioning cream on the scalp to help replace the hair's natural oils.
   b. To avoid breakage, a lapse of at least 4 to 6 weeks should be allowed before any hot irons are used on the hair.

TERMINOLOGY OF HAIR COLORING

virgin
touch-up
blending
coating
certified color
vegetable color
vegetable tints
pre-softening
lightener
toner
remover
susceptible
filler
highlighting
demarcation
hydrometer
frost
tip
tipping
temporary
semi-permanent
permanent
metallic
compound dyes
streaking

patch test
strand test
developer
development
oxidation
stabilize
predisposition test
sensitivity
allergy
allergic
allergen
bleach
overlap
soapcap
porosity
stripping

HOS II-8.1.2.

LIGHTENING RINSE

Aim: You will be able to give a peroxide rinse.

Information: This is a soap-cap rinse. It will lighten hair permanently, and if this color is desired thereafter, a touch-up will be required.

Preparation:

Patron:	Prepare patron as you would for a shampoo.
Supplies:	Shampoo cape, shampoo, and peroxide.

Procedure:

1. Mix 2 oz. of peroxide with 2 oz. of shampoo.
2. Apply to patron's head as you would lather for a regular shampoo. Do not rub hard -- merely work lather into the hair.
3. Check in about 5 minutes to see if hair is lightened enough. If it is not, leave on and check again in a few minutes.
4. Remember, when using this lightening rinse, you are only to change the hair a very few shades at the most.
5. When proper shade is reached, shampoo and set the hair.

SAFETY PRECAUTIONS:

1. This is used as an introduction to hair coloring.
2. Remind patrons always that there are more professional ways of lightening hair that will produce better results.
3. Do not encourage patrons to request peroxide rinses, as continued use produces uneven results.

HOS II-8.2.2.

THE PREDISPOSITION TEST

Aim: You will learn how to find out whether a person is hypersensitive or allergic to a product.

Procedures:

1. With a bland soap and water, wash an area about the size of a quarter on the inner fold of the elbow or behind the ear. Dry with cotton or clean towel.
2. Apply a few drops of the mixture to be tested to the previously cleansed area.
3. Permit the area to dry. Leave uncovered and undisturbed for 24 hours.
4. Examine the test area. If negative, you may proceed.

SAFETY PRECAUTIONS:

1. Relatively few persons have hypersensitivity, but the reaction could be severe if an allergy does exist, so testing for allergy should not be neglected.
2. Some possible reactions could be burning, itching, swelling, or eruption. Any abnormal reaction should cause a change in plans.
3. Be careful not to spot patron's clothes. Warn the patron to be sure the spot is dry before allowing clothes to touch it.
4. According to law, you must test each patron prior to each hair tint.

Job Procedure APPLICATION OF LOVING CARE

Aim: You will know how to select the color, apply it properly, test for results, and finish with a shampoo and set.

Preparation:

Patron: Put towel around patron's neck, cover patron with shampoo cape, place towel over cape to avoid dripping on to patron's clothing.

Supplies: Select the shade of Loving Care product needed for an individual treatment. Rubber gloves.

Procedure:

1. Pick proper shade and mix the colors. Remember to choose color closest to natural color of hair.
2. Shake bottle before using. Put on rubber gloves.
3. Apply to dry hair. Start where most gray shows. No parting is necessary. Be sure to cover all the hair strands.
4. Do not rub into the scalp.
5. Pile hair loosely on top of head.
6. Cover head with plastic cap. Leave on hair 30 minutes for a retouch, or 35 to 45 minutes for the first application.
7. When color has developed, wet hair with warm water. Work up a lather with the shampoo that is in the product.
8. After careful shampoo, saturate hair with the Loving Care afterrinse. Remember to leave this rinse on hair; it is a setting lotion.

SAFETY PRECAUTIONS:

1. Keep Loving Care off skin around hairline as much as possible.
2. Always give a preliminary patch test 24 hours before treatment.
3. Loving Care contains no peroxide; it covers gray hair without changing the color of natural hair.

HOS II-8.3.1.B.

Job Procedure

APPLICATION OF BEAUTIFUL BROWNS

Aim: You will know the color effects that can be achieved with Beautiful Browns and how to apply Beautiful Browns.

Preparation:

Patron: Place towel around patron's neck, then cover with a cape to protect patron's clothing.

Supplies: Have all necessary hair-coloring equipment ready for use. Check patron's record card. Get Beautiful Brown color needed for this patron.

Procedure:

1. Shampoo hair with Clairol green shampoo. Towel-dry, leaving hair damp. Damp hair permits more even color penetration, and a better color take. With these semi-permanent hair colors, it has been found that clean hair allows for better coloring.
2. Apply directly from the bottle. Start at the temples, or wherever hair is grayest. Work it into a lather and spread the color without rubbing it into the scalp. Twenty or 30 minutes later, depending on the porosity of the hair, apply a little warm water, and work it into a lather. Shampoo and rinse until water runs clear.
3. In a re-touch application, cut the developing time by 5 minutes to about 15 or 20 minutes.

SAFETY PRECAUTIONS:

1. Remember, a predisposition test is given 24 hours before a coloring treatment.
2. Avoid getting too much color on the skin.

Job Procedure

APPLICATION OF GLORIOUS GRAYS

Aim:

1. You will know for whom Glorious Gray is suitable.
2. You will know how to apply Glorious Gray.

Preparation:

Patron:

Prepare patron as you would for a regular touch-up.

Supplies:

1. Gather all supplies needed for coloring: gloves, comb, etc.
2. Get the particular shade of Glorious Gray needed.

Procedure:

1. Shampoo hair first, then towel-dry. Glorious Gray works best on damp hair.
2. Apply Glorious Gray directly from the bottle, unless you are pre-mixing colors. If so, use a Clairol color bottle.
3. Start applying at the temple or wherever hair is grayest. Use all the product, being sure that you apply it evenly through the hair. Work it into a creamy lather.
4. For the first application, leave it on the hair for 20 minutes.
5. Add a little warm water, work into a lather, and rinse until the water runs clear.
6. For a retouch, leave Glorious Gray on 15 minutes.

SAFETY PRECAUTIONS:

Be sure to give a predisposition test 24 hours before any coloring with Glorious Gray.

Job Procedure

THE STRAND TEST

Aim: You will know the purpose of a strand test and how to do a strand test.

Purpose:

Strand tests are used to choose proper color, and also to determine length of time to leave color on hair.

Preparation:

Patron:

Place cape on patron. Choose a strand of hair near crown of head.

Supplies:

Get the color you choose, about one shade lighter than the hair.

Procedure:

1. Mix a small amount of color and 20-volume peroxide, according to manufacturer's directions.
2. Put this mixture on the whole strand of hair. Leave mixture on hair until color has developed, usually about 30 or 40 minutes.
3. Wash and dry the strand and test for color. If color is proper, proceed with the tint.

Tips:

1. If the proper color is not produced, do another strand test. Either change color to a lighter or darker shade, or leave original color on for more or less time.
2. If hair shows discoloration, it might be because of the presence of a metallic dye.

HOS II-8.4.1.

COLOR COMPARISON CHART

ROUX
fanci-tone
CREME
HAIR TINT

COLOR COMPARISON CHART

This chart provides an approximate comparison-guide to competitive colors. It is not intended to give exact matches, since Fanci-tone colors will be richer and more lustrous in every case.

	MISS CLAIROL	L'OREAL IMEDIA PETITE Excellence	REVLON SOFTINT	HELENE CURTIS Color Essence	WELLA COLOR CHARM	RAYETTE 10 MINUTE COLOR
11 BLUE JET (blue black)		1		20		
12 BLACK RAGE (lustrous black)	51		17	21	051	135
13 CHOCOLATE KISS (dark brown)	57		11		148	134
14 PRETTY BEAVER (light brown)	46	4	16		246	133
15 MUTED MAIZE (dark blonde)		6		23	542	
16 HIDDEN HONEY (medium blonde)	42		15			128
17 VERY VANILLA (light blonde)	32	7^{1b}		24	740½	
18 SPUN SAND (gentle blonde)	40	9	14	27	940	126
19 SWEET CREAM (pale blonde)					1030	
21 PLUSH BROWN (medium brown)					257	
22 ARDENT AMBER (warm brown)				34	356	
23 FRIVOLOUS FAWN (golden brown)				35	555	
24 FORBIDDEN GOLD (golden blonde)		8^{3}				
25 GILDED LILY (light golden blonde)	41	8^{1b}	18		643	
26 GOLDEN SPELL (soft gold)			13	37	841	
31 DARK BLAZE (dark auburn)	44	41		42	347	130
32 LUCKY COPPER (light auburn)	45	66	6		445	
33 WILD FIRE (bright red)	33	4^{3}	7	49	633	131
34 STRAWBERRY BLUSH (red blonde)	47	8^{4}	4	46	544	129
35 JUST PEACHY (gentle pink apricot)				47		
41 TRUE STEEL (pure steel gray)	SILVER BLU					
42 SILVER LINING (silvery blonde)	SILVER PLATINUM					
43 PLATINUM PLUS (platinum blonde)	EXTRA-LITE PLATINUM					
51 DEMURE MIST (silvery ash blonde)	30					
34 STRAWBERRY BLUSH 25 GILDED LILY } ½ each	43					
13 CHOCOLATE KISS 21 PLUSH BROWN } ½ each	48					

Listed at the right are Roux Fanci-tone colors for which we have found no comparable competitive colors.

27 TEMPTING TAFFY
50 MOON SHADOW
52 WHITE MINX
53 SHY VIOLET
54 BARELY PINK

55 SILVER MINT
56 BASHFUL BLONDE
57 SAUCY BEIGE
58 LAZY LILAC
59 GENTLE DOE

61 SIZZLING SPICE
62 HOT CHESTNUT
63 TANTALIZING TITIAN
71 SUBTLE SLATE
72 SMOKE PUFF

73 PAMPERED PEARL
74 DELICATE DAWN
81 RUSSET ROSE
82 PINK CINNAMON

Roux Laboratories, Inc., New York, N.Y. Ptd. in U.S.A.

Job Procedure

APPLYING MISS CLAIROL COLOR BATH --METHOD A

Aim: You will know when Method A is used and you will be able to apply Miss Clairol Color Bath to a head of hair, using this method.

NOTE: Method A is used where the desired effect is coverage of gray without greatly changing the natural color of the hair.

Preparation:

Patron:

Prepare as for plain shampoo.

Supplies:

Miss Clairol mixture in applicator
shampoo.
stain remover.

FORMULA

1 part Miss Clairol Color Bath.

1 part 20-volume hydrogen peroxide.

Procedure:

1. Apply the Miss Clairol mixture directly to the hair. Use the applicator, a swab, or a brush. Make sure every strand is thoroughly saturated.

2. If the ends are porous or damaged, apply the mixture to three-quarters of the strand only at this time.

3. Allow mixture to develop for about 15 minutes.

4. Strand test for color development:

   Dry a strand of hair and examine to see color development. When color has developed about halfway, apply mixture to the ends of the hair.

   NOTE: -- If hair is severely damaged, dilute with a little shampoo before working it through the ends. Test frequently until desired shade has been reached and is even throughout. To cover gray completely, at least 20 to 30 minutes of developing time is necessary, depending upon depth of color being used. The maximum development time for Miss Clairol is 45 minutes.

5. Rinse Miss Clairol throughly from hair with lukewarm water.

6. Shampoo. (See Job Procedure II-8.4.4.C. on shampooing the hair after hair coloring.)

SAFETY PRECAUTIONS:

Check patron's scalp for abrasions before applying hair coloring. Be sure that patrons eves are covered with a towel before applying hair coloring.

REMINDER: A predisposition test needs to be given 24 hours before Miss Clairol Color Bath is applied.

HOS II-8.4.4.A.

Job Procedure

APPLYING MISS CLAIROL COLOR BATH -- METHOD B

Aim: You will know when Method B is used and you will be able to apply Miss Clairol Color Bath to a head of hair, using this method.

NOTE: Method B is used when a lighter-than-natural hair shade is desired.

Preparation:

Patron:

Cover patron as usual for a tint.

Supplies:

Gather all supplies prior to treatment: tint, rubber gloves, 20-volume peroxide.

Procedure:

1. Apply to dry hair only. Shampoo hair if it is extremely soiled.
2. Part hair into four equal sections. Start application one inch away from scalp, where hair receives less body heat and takes longer to lighten.
3. After 15 minutes, test strand, and if hair is about half-lightened toward the desired shade, then apply color to roots. Make sure that all the hair is properly saturated.
4. Leave tint on hair until the desired shade is reached and is even on the total strand.
5. If ends are extra dry or damaged, do not put color on ends until you decide to color the roots; then place tint on ends.

SAFETY PRECAUTIONS:

1. Give patch test 24 hours before tint.
2. Check scalp for cuts and abrasions.
3. Consult with patron about color selection.
4. Always check the condition of hair.

SHAMPOOING AFTER HAIR COLORING

Aim: You will be able to wash the patron's hair thoroughly without leaving any dye stains.

Preparation:

Seat patron comfortably in shampoo chair. Use care to assure that patron's neck fits into bowl so that patron is not wet while being shampooed.

Procedure:

1. Apply just enough water to start working tint into a lather. There is shampoo in the hair color. Be sure not to apply too much water.
2. Continue adding water a little at a time to use the lather to remove tint from scalp and skin.
3. The hair around the hairline that has been lathered can be pulled forward and used to rub dye off the skin and any that might have got on the ears and neck. At this point if all tint is not removed from skin, a stain-and-dye remover can be used.
4. After rinsing all the shampoo tint mixture from the hair, another shampoo is given. A non-stripping shampoo should be used so that the tint will last longer.

PREPARING CLAIROL HAIR LIGHTENERS

Aim: You will be able to state the uses of various lighteners made by Clairol and how each is prepared.

Clairolite -- a mild lightener.

For normal hair lightening, use 2 oz. Clairolite, 4 oz. peroxide.

Excellent for presoftening on resistant hair. Use diluted mixture, 2 oz. Clairolite, 6 oz. peroxide.

Lady Clairol Whipped Creme Lightener --

Mix 4 oz. peroxide with 2 oz. Whipped Creme Lightener.

If stronger lightener is desired, add 1 or 2 envelopes of Whipped Creme booster.

A mild bleach, used to lighten hair a few shades.

Lady Clairol Instant Whip --

Normal mixture, 2 oz. Lady Clairol, 4 oz. peroxide.

If stronger mixture is desired, you can add 1 or 2 boosters.

Ultra Blue Lady Clairol Hair Lightener -- very good for drab shades.

Use 4 oz. peroxide or cream peroxide and add to 3 Protinators, according to strength desired.

Then add 2 oz. Ultra Blue and shake until completely mixed.

An excellent product for complete lightening of hair.

Born Blonde lighteners -- for patrons who want the palest blonde shades.

Into 4 oz. of peroxide add 2 Tonelite boosters. Shake well.

Then add 2 oz. of Born Blonde lightener. Shake very well.

Seventh Stage --

Mix 4 oz. peroxide, 2 oz. of Seventh Stage. If stronger lightener is desired, add 1 or 2 envelopes of Seventh Stage booster.

Basic White -- for pre-lightening hair away from the scalp. For frosting, tipping, and streaking.

Never to be used on the scalp.

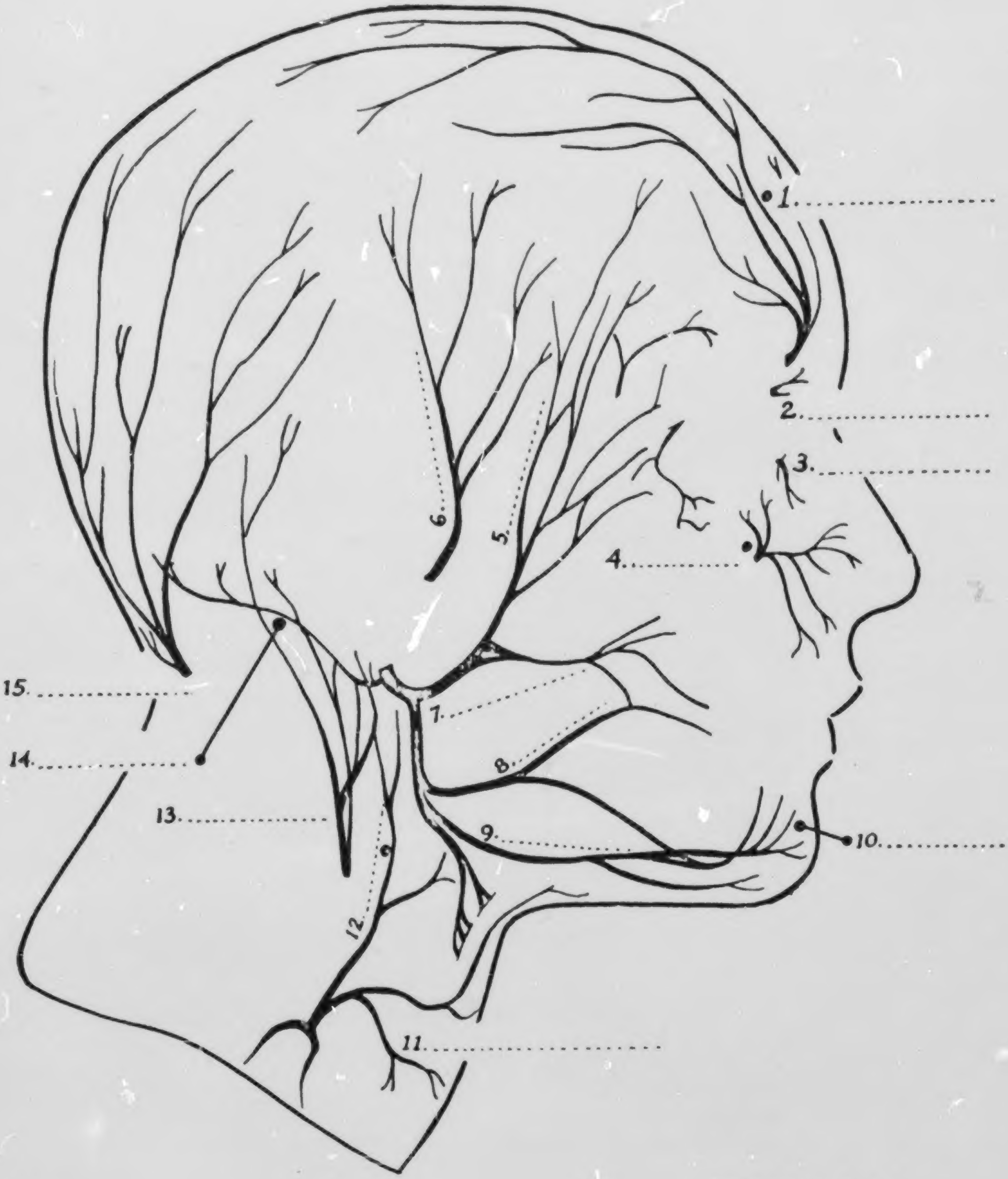
Mix 3 or 4 tablespoons Basic White.

Add peroxide a bit at a time, mixing until you have a creamy but not running mixture.

HOS II-8.5.1.

NERVES OF THE HEAD, FACE AND NECK

Identify and insert the names of the nerves below.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HOS II-9.2.4.

Job Procedure PLAIN FACIAL

Aim: You will be able to give a relaxing and beneficial facial.

Preparation:

Patron:

1. Arrange an area to give the facial. It should be as quiet and relaxing as can be arranged.
2. Place a clean towel across the back of the facial couch to protect the patron.
3. Protect the patron's hair by fastening a towel around it. Keep the ears exposed. (Head band may be used.)
4. Protect the patron's outer clothing with towels, or have patron remove outer clothing for the facial.
5. Adjust chair to a reclining position, adjusting the headrest and the footrest.

Supplies:

Cleansing cream, antiseptic solution, absorbent cotton, tissue or texture cream, towels, talcum powder, astringent lotion, cleansing tissues, spatula.

Procedure:

1. Apply cleansing cream. Remove a little cleansing cream from the jar with a spatula. Blend with the fingers and apply it smoothly over the face. Start at the chin and with a sweeping movement slide to end of jaw; from base of nose to temples; along side of nose and up over bridge, between brows; across forehead to temples. Take additional cream and smooth down the neck, chest, and back. Go lightly around the eyes and mouth.
2. Remove the cleansing cream with tissues, cleansing one area at a time.
3. Apply emollient or tissue cream the same way you applied the cleansing cream.
4. Give facial manipulations as directed on HOS 9.3.3. (This may be done with a heating lamp on the patron's facial area, but not close.)
5. Remove excess emollient cream with tissues.

6. Remove all comedones which can be extracted easily. Do all removing gently. Leave all stubborn ones until the following facial.

7. Apply astringent (antiseptic) lotion.

8. Apply make-up if requested.

1. Chin movement
   Lift chin, using a slight pressure.

2. Linear movement over forehead
   Slide to temples, then stroke back and forth over the brows, working toward the hairline. Return to temple by following the hairline.

3. Circular movement over forehead
   Start at center of eyebrow line, then rotate several times across middle of forehead, working toward the hairline.

4. Criss-cross forehead movement
   Start criss-cross movement at one side of forehead and move to other side.

5. Stroking (headache) movement
   Slide fingers to center of forehead, then draw fingers with a slight pressure toward temples and rotate.

6. Eye movement
   Place middle fingers at inner corner of the eyes and index fingers over brows. Slide to outer corners of mouth.

7. Nose and upper cheeks
   Slide down nose. Apply rotary movement across cheeks to temples and rotate. Slide under eyes and back to root of nose.

8. Mouth and nose movement
   Apply circular movements from corner of mouth up the sides of the nose. Slide over brows and down to corners of the mouth.

9. Lip movement
   Hold head with left hand; draw fingers of the right hand from under the lower lip, around mouth to center of upper lip.

10. Pinching movement of cheeks
    Proceed from the mouth to ear lobe and then from nose to upper ear.

11. Rotary movement on cheeks
    Chin to ear lobe; mouth to ear; nose to upper ear and across to forehead. Use a circular movement.

12. Light tapping movement (tapotement)
    Use the tapotement movement from chin to ear; mouth to ear; nose to ear and across forehead.

Aim: You will be able to recognize the conditions that would be benefitted by a mask facial, and apply a mask facial.

Preparation: --

Materials:

All items needed for a plain facial, plus witch hazel, boric acid solution, and facial mask.

Patron:

Prepare as for plain facial.

Procedure:

A. Give a plain facial, including removal of emollient (tissue) cream after manipulations.

B. Apply chosen mask. Keep away from nose, eyes, and mouth. Apply smoothly and in the proper thickness.

C. Place cotton pads moistened with witch hazel or boric acid over eyes.

D. Allow mask to remain on skin until dry. (Follow directions on container.)

E. Remove mask carefully with warm steam towels.

F. Apply astringent.

G. Apply make-up.

There are various commercial masks available.
Follow the manufacturer's directions for their preparation and application.

SAFETY PRECAUTIONS:

No matter what product you choose, someone will be allergic to it. If the patron states it is too uncomfortable, remove it immediately.

Job Procedure

FACIAL WITH PACK

Aim: You will be able to recognize the conditions that would be benefitted by a pack facial and apply a pack facial.

Preparation:

Patron:

Prepare as for plain facial.

Materials:

Gather all items necessary for a plain facial including cotton and facial oil. (Mineral oil may be used.)

Procedure:

1. Proceed as for a plain facial.
2. After emollient cream has been removed, apply gauze or cotton on the face as follows:

   Measure the cotton first (for instance -- across the forehead), dip it in warm oil, and place it on the area of the face it was prepared for. Continue in this manner until complete face is covered, excluding eyes, nostrils, and mouth.
3. Cover eyes with eye pads.
4. A thermal lamp may be used to keep the pack warm (10 min. is sufficient).
5. Remove pack and oil.
6. Apply astringent.
7. Apply make-up to customer's specifications.

SAFETY PRECAUTIONS:

Do not leave the thermal lamp on more than 10 or 15 minutes. Use gentle movements and steady pressure so as not to irritate skin.

Aim: You will tweeze and shape eyebrows professionally.

Preparation:

Patron:

Seat patron in a reclining position as for a facial. Place a clean towel across upper chest, just below the neck.

Supplies:

Emollient cream
Absorbent cotton
Cleansing tissue
Eyebrow brush
Tweezers
Astringent lotion
Antiseptic lotion
Eyebrow pencil

Procedure:

1. Cover both eyebrows with cotton pads moistened in warm water. Allow to remain on brows long enough to soften eyebrow tissue sufficiently.
2. Brush brows with mascara brush or eyebrow brush, following the natural shape of the brow.
3. Select type of arch.
4. Tweeze all hairs between the brows in an upward movement while stretching the skin in the area.
5. Tweeze or clean the area above both brows. Always tweeze in the direction the hair is growing.
6. Tweeze the lower brow area of both eyes in the same manner, giving the brow the desired shape.
7. Apply an antiseptic lotion.
8. Darken thin areas with pencil.

TESTS USED IN BEAUTY CULTURE II

II-2.2.5.	Scalp Treatments
II-2.3.2.	Hair Treatments
II-3.1.2.	Hairstyling
II-4.2.5.	Hair Cutting
II-5.1.1.	Anatomy of the Hand and Arm (I-5.4.1.)
II-5.2.1.	Manicuring & Pedicuring
II-6.2.6.	Cold Waving
II-7.3.1.	Chemical Relaxing
II-8.1.1.	Fundamentals of Haircoloring
II-8.3.3.	Semi-Permanent Hair Coloring
II-8.4.5.	Permanent Hair Coloring
II-8.5.2.	Lightening and Toning
II-9.1.5.	Bones and Muscles of the Head, Face, Neck, and Chest
II-9.2.5.	Nerves, Arteries, & Veins of the Head, Face and Neck
II-9.3.3.	Facials
II-9.5.2.	Eyebrow Arching

TEST II-2.2.5.

SCALP TREATMENTS

Name____ Date____________________

Mark true or false:

1. _________________ A healthy scalp will produce healthy hair.
2. _________________ People with healthy scalps should never have scalp treatments.
3. _________________ A contageous scalp ailment should be referred to a physician.
4. _________________ Cleanliness does not affect the health of scalp and hair.
5. _________________ Scalp massage is done in the area of the parietal and occipital bones.
6. _________________ The supra-orbital nerve is not affected by scalp massage.
7. _________________ The nerves of the ophthalmic area are particularly sensitive to massage.
8. _________________ The superficial temporal arteries are in the scalp area.
9. _________________ The occipital artery is in the forehead area.

Multiple Choice -- Underline the best answer in each case.

10. An oily scalp is the result of:

    a. nature
    b. overactive sebaceous glands
    c. Scalp manipulations
    d. brushing

11. A dry scalp can be helped by:

    a. manipulations
    b. brushing
    c. scalp treatments
    d. all of the above

12. Scalp manipulations are good for:

    a. exercise
    b. stimulation
    c. thickening hair
    d. making hair softer

13. Medicated scalp ointments are used for control of:

    a. sore scalps
    b. oily scalps
    c. loss of hair
    d. gray hair

14. Brushing can benefit hair by:

    a. making it longer
    b. preventing baldness
    c. giving luster and stimulation
    d. relaxing patrons

Test II-2.2.5. (p. 2)

15. Treatments are given in a beauty salon to:

    a. make money
    b. condition hair
    c. cure a diseased scalp
    d. help high blood pressure

16. When should a scalp treatment be avoided?

    a. when abrasions are present
    b. on a busy day
    c. when circulation is poor
    d. for dry hair

17. Alopecia areata means:

    a. dry dandruff
    b. sebaceous oil
    c. baldness in spots
    d. short hair

18. Sebum is a name for:

    a. sebaceous gland secretions
    b. scalp ointment
    c. hair tonic
    d. perfume

19. The most popular scalp treatments in the salon are for:

    a. dry scalp and hair
    b. alopecia
    c. lice
    d. making hair longer

20. Manipulations are given

    a. before applying scalp product
    b. after applying scalp product
    c. before brushing
    d. after the shampoo

21. A cosmetologist will do better manipulations if he/she:

    a. has strong hands
    b. knows anatomy of scalp
    c. brushes hair well
    d. likes the patron

22. A good shampoo is one which has:

    a. a lot of oil
    b. a strong alkaline content
    c. a low alkaline content
    d. a yellow color

23. Scalp preparations should be removed from containers with:

    a. finger tips
    b. a spatula
    c. a comb
    d. a paper towel

24. One important benefit of manipulations for the patron is:

    a. relaxation of patron
    b. relaxation of hairdresser
    c. spreading of hair products
    d. extra profit for the shop

25. Carefully following scalp-treatment procedures will result in:

    a. better use of time
    b. a better total treatment
    c. impressing the patron
    d. slowing down the process

TEST II-2.3.2.

HAIR TREATMENTS

Name______________________________ Date____________________

Mark true or false:

1. ____________ Hair treatments are just sales items that do nothing to improve hair conditions

2. ____________ Over-lightened hair is treated as delicate hair.

3. ____________ Lightened hair lacks elasticity.

4. ____________ Healthy hair is the result of a healthy scalp.

5. ____________ Washing with cake soap will produce healthy hair.

6. ____________ If hair is shampooed too often, it will become too dry.

7. ____________ Brushing hair is one way to help produce healthy hair.

8. ____________ The quick way to get rid of split ends is to cut them off.

9. ____________ A corrective hair treatment treats the scalp, not the hair.

10. ____________ Wet hair can be stretched by 40% to 50% of its length.

11. ____________ The study of trichology has nothing to do with hair.

12. ____________ Hair consists mainly of keratin, which is a protein substance.

13. ____________ Oily hair requires shampooing every day.

14. ____________ Hair with good porosity is more receptive to hair conditioners.

15. ____________ Hair condition is sometimes improved by hair tints.

Multiple Choice -- Underline the best answer in each case.

16. One way to correct or control oily hair is to rub the scalp between shampoos with:

a. butter
b. scalp conditioner
c. alcohol
d. oil

17. Kolestral is a good conditioner for:

a. wet hair
b. dry hair
c. long hair
d. gray hair

Test II-2.3.2. (p. 2)

18. Hair should be shampooed:

    a. once a month
    b. once a week
    c. every day
    d. as often as needed

19. Porosity of hair can be judged

    a. at a glance
    b. by rubbing between fingers
    c. by holding toward the light
    d. by brushing

20. Hair that has the best absorption quality is:

    a. fine hair
    b. limp hair
    c. thick hair
    d. coarse hair

21. The purpose of hair treatment is to:

    a. make money
    b. correct its texture
    c. improve its condition
    d. make it grow

22. Alopecia is a condition of the:

    a. skin
    b. nails
    c. scalp
    d. eyebrows

23. Corrective hair treatments treat the:

    a. scalp
    b. hair shaft
    c. arrector pili
    d. hair ends

24. A hair conditioner like Metalex helps:

    a. remove metallic dyes
    b. a dandruff condition
    c. alopecia
    d. permanent tints

25. Dry hair can be corrected by:

    a. kolestral
    b. castor oil
    c. peroxide
    d. frequent shampooing

TEST II-3.1.2.

HAIRSTYLING

Name______________________________ Date____________________

Mark true or false:

1. ____________ Slicing is the term used when cutting hair.
2. ____________ A forward curl is directed toward the face.
3. ____________ "Clockwise" refers to checking the time before and after making the curls.
4. ____________ Over-direction refers to moving toward the top of the head.
5. ____________ A sculpture curl is a curl where the strand of hair is wound smoothly, with ends on the inside.
6. ____________ A ridge curl is placed behind the ridge of a wave.
7. ____________ Fingerwaves are never used in modern hairstyling.
8. ____________ Waves can be made by alternating the direction of rows of pin curls.
9. ____________ The part of a pin curl inside the circle is the stem.
10. ____________ The base of a pin curl is that part close to the scalp.
11. ____________ A bouffant hairstyle is one done without teasing.
12. ____________ An oval face is considered the perfect face for any hairstyle.
13. ____________ A good hairstyle is aimed at making any face appear to be oval.
14. ____________ For a patron with a short neck, long hair in the back is recommended.
15. ____________ Bangs can be used to hide a high forehead.

Multiple Choice -- Underline the best answer in each case.

16. A hairset will have more spring and more lasting qualities if curls are:

    a. placed properly on base
    b. wound very tightly
    c. set smoothly
    d. set in random manner

17 The part of a pin curl attached to the scalp is the:

    a. circle
    b. end of curl
    c. base
    d. texture

18. The main reason for learning basic hairstyling is to:

    a. do better pin curls
    b. judge a pretty hairdo
    c. produce better, longer-lasting sets
    d. make style softer

19. Hairstylists must consider as most important the patron's:

    a. facial features
    b. condition of hair
    c. time of the year
    d. type of lotion needed

20. The tightness of a set is determined mostly by the:

    a. texture of the hair
    b. size of rollers
    c. type of setting lotion
    d. climate

21. It's best to create an illusion of length for:

    a. an oval face
    b. a round face
    c. an oblong face
    d. a pear-shaped face

22. For a square face one should style hair to create an illusion of:

    a. length
    b. roundness
    c. shortness
    d. nothing -- it is the ideal shape

23. A pear-shaped face needs:

    a. to look shorter
    b. length and width at forehead
    c. nothing -- it's the ideal shape
    d. to look round

24. An oblong face needs:

    a. to look shorter and wider
    b. nothing -- it's the ideal shape
    c. to look longer
    d. to have the neck emphasized

25. A diamond-shaped face needs:

    a. reduced width across forehead
    b. reduced width across cheeks
    c. to have the ears show
    d. straight hair

26. A heart-shaped face needs:

    a. increased fullness at forehead
    b. decreased width at forehead
    c. decreased width across lower part of face
    d. nothing -- a heart-shaped face is ideal

27. For a short neck,

    a. hair should be long on neck
    b. style should give fullness to cheeks
    c. sweep hair up at back
    d. avoid short cuts

28. For a thin, long neck,

    a. cut hair short at neck
    c. pull hair up at back
    c. cover neck to minimize length
    d. shape the back in a V shape

29. A prominent chin needs:

    a. a close hair arrangement or bangs over forehead
    b. Hair swept back from forehead
    c. hair off face
    d. hair straight down

30. For a low forehead,

    a. sweep hair back from face
    b. pile hair high on top, with a soft bang
    c. expose forehead
    d. any style will look good

Fill-Ins:

inward
parting
under-directing
fingerwaving
forward
clockwise
over-directing
straightening
counterclockwise
base
back-combing
stand-up
maypole
fingering
barrel
croquignole
mobility
slicing
packing
stem
skip-waving
wet

Fill in the following from the above words:

31. The immovable foundation of the curl which is attached to the scalp is called the ____________________.

32. Carefully selecting out a section of hair when doing a sculpture curl is called ____________________.

33. A curl pulled out perpendicular to the head and pinned in a standing position is a ____________________ curl.

34. Placing a wave in the wet hair with the help of the fingers and comb is ____________________.

35. The part of the pin curl between the base and circle is the ____________________.

36. A curl directed toward the face is a ____________________ curl.

37. Combing small sections of hair down toward the scalp to form a cushion is called ____________________.

38. Teasing, ratting, or French lacing are forms of ____________________.

39. Curls made in the direction the hands of a clock move are called ____________________ curls.

40. ____________________ is making alternate rows of waves and sculpture curls.

41. Curls made by winding the hair from the scalp to the ends around the finger are called ____________________ curls.

42. Excessive directing of hair in a finger wave is called ____________________.

43. A ____________________ curl is a curl used in place of a roller.

44. Greater ____________________ is given when a longer stem is used in sculpture curling.

45. A ____________________ wrap is hair wrapped from the ends to the scalp as in cold waving.

46. ____________________ is not directing the hair enough when finger-waving.

47. ____________________ curls are made in a direction opposite to the way the hands of a clock move.

48. The ____________________ of the hair can be used to change the apparent shape of the face.

49. Good hairstyling is based on good ____________________.

50. Hair setting should always be done on thoroughly ____________________ hair.

TEST II-4.2.5.

HAIR CUTTING

Name______________________________ Date____________________

Mark true or false:

1. ______________ To do the best work, the cosmetologist should buy and use only superior implements from a reliable manufacturer.

2. ______________ Hair blocking is always done in 4 parts.

3. ______________ When cutting with a razor, the razor guard must face the cosmetologist.

4. ______________ Slithering is also known as efflating.

5. ______________ When thinning hair with thinning shears, cut close to the scalp and near the top part.

6. ______________ Fine hair may be thinned closer to the scalp than coarse hair.

7. ______________ Before giving a haircut, comb and brush the hair free of tangles.

8. ______________ If hair is cut dry, then it is usually shampooed after the cut is completed.

9. ______________ Trichoptilosis is the technical term for split hair ends.

10. ______________ Hair should not be dry for razor cutting.

11. ______________ Cutting is the best cure for trichoptilosis.

12. ______________ "Feathering" is another word for tapering.

13. ______________ Blunt- or club-cutting is cutting the hair straight across, without tapering.

14. ______________ The main implements used in hair shaping are scissors, thinning shears, straight razor, and hair spray.

15. ______________ Slithering, efflating, and teasing are all the same.

16. ______________ Usually hair is not heavy at the hairline.

17. ______________ Area at nape of neck (ear to ear) should never be thinned.

18. ______________ When using thinning shears or regular scissors, the hair may be either dry or damp.

19. ______________ There are two different thinning shears, one with one blade notched and the other with both blades notched.

20. ______________ When sectioning for a haircut, you never block it into 5 sections.

Multiple Choice -- Underline the best answer in each case.

21. Why is it not advisable to thin hair at the hair part?

    a. it splits the hair
    b. cut ends would be seen in finished haircut.
    c. the thinning shears won't cut that close
    d. It would make the hair straight.

22. Temporary relief from split ends may be obtained by:

    a. cutting the ends off.
    b. conditioning the hair
    c. thinning the hair
    d. changing the patron's hairstyle

23. For shingling hair, you start at the:

    a. crown
    b. side
    c. nape line
    d. front hairline

24. The purpose of thinning the hair is to:

    a. shorten the length
    b. remove excess bulk
    c. cut off split ends
    d. create a new hairstyle

25. Blunt cutting is best done with:

    a. scissors
    b. clippers
    c. thinning shears
    d. straight razor

26. The art of cutting hair is called:

    a. shingling
    b. blunt-cutting
    c. hair shaping
    d. French lacing

27. Palming refers to:

    a. plants in the salon
    b. reading one's fortune
    c. the method of cutting hair
    d. the way one holds the scissors when not using them

28. When cutting with razor, hold razor:

    a. between middle & index finger
    b. between thumb and index finger
    c. between thumb and pinkie
    d. between ring and index finger

29. Hair that is usually set in rollers and dried should have:

    a. blunt ends
    b. tapered ends
    c. streaked ends
    d. teased ends

30. When cutting straight bangs on the forehead of a patron, you stand:

    a. directly behind patron
    b. at the side of patron
    c, directly in front of patron
    d. any place -- it doesn't matter

Test II-4.2.5. (p. 3)

Fill-Ins:

four or five
six or seven
stylist
clippers
backcombing
one and one-half
guideline
stair-step
tapering
combs
individuality
two and one-half
trimming
thinning
one-half to one
scissors
razor
shaping
lower back
top-front
shingling
styling
layer-cutting
hair

Fill in the following from the above words:

31. Most haircuts are sectioned into _________________________ sections.

32. Implements used in hair shaping are scissors, thinning shears, straight razor, razor with safety guards, and ___________________.

33. Modern hairstyles are molded to bring out ___________________.

34. Clipping is removing the hair by the use of ___________________.

35. "Teasing", "roughing", and "French lacing" are other terms used for ___________________.

36. Thinning of fine hair should be started about _____________________ inch from scalp.

37. Thinning of medium hair should be started about _____________________ inch from scalp.

38. Slithering is the process of thinning or tapering hair with a ___________________.

39. You should avoid removing too much ___________________ during the thinning process.

40. A ___________________ is a strand of hair cut to a pre-determined length and used as a guide.

41. Cutting the hair close to the nape of the neck, leaving the hair gradually longer toward the crown is called ___________________.

42. A ___________________ appearance results when the hair is cut without the haircutting comb's being angled properly.

43. Hair ___________________ is the art of arranging the hair into various becoming shapes or styles.

44. ___________________ is shortening the hairs in a strand to different lengths.

45. ___________________ is tapering and thinning the hair by dividing it into many thin layers.

46. A hair__________________ is one who has the artistic ability to suggest and create an attractive new fashion.

47. Hair___________________ is cutting the hair slightly, following the already-formed shape.

48. ___________________ is decreasing the thickness of the hair where it is too heavy.

49. Hair___________________ is the process of thinning, tapering, and shortening the hair, using comb, scissors, thinning shears, or razor.

50. In a haircut, the ___________________ section is the last section shaped.

TEST II-5.1.1.

ANATOMY OF THE HAND AND ARM

Name______________________________ Date______________

Use some of these words to fill in the blank spaces:

forearm
thumb
phalanges
metacarpal bones

carpal bones
ulna
humerus
upper arm
palm

elbow
wrists
fingers
radius

1. The digital nerves supply the______________.
2. Carpal bones form the______________.
3. One finds metacarpal bones in the______________.
4. The bone of the upper arm is the______________.
5. The longest bone of the arm is in the______________.
6. Bones of the wrist are called______________.
7. The ulna is found in the______________.
8. The radial bone is found in the______________.
9. The radius is found on the______________side of the arm.
10. Bones of the fingers are called______________.

Underline the correct answer in the following:

11. Each of the shoulders has a:

    a. humerus and ulna
    b. clavicle and scapula
    c. metacarpal and carpal
    d. phalanx

12. The ulna bone is in the:

    a. back of the hand
    b. thumb side of forearm
    c. wrist
    d. little-finger side of forearm

13. What do the extensor muscles do?

    a. open the hand
    b. turn the wrist
    c. spread the fingers
    d. close the hand

Test II-5.1.1. (p. 2)

14. The flexor muscles:

    a. rotate hands and fingers
    b. open the hand
    c. spread the fingers
    d. bend the fingers

15. The ulnar nerve affects:

    a. back of hand
    b. upper arm
    c. little-finger side of arm
    d. back of neck area

16. The radial and ulnar arteries branch off from the:

    a. brachial artery
    b. facial artery
    c. carotid artery
    d. femoral artery

17. How many phalanges are there in each hand?

    a. 5
    b. 10
    c. 8
    d. 14

18. The biceps muscle covers the:

    a. hand
    b. forearm
    c. upper arm
    d. wrist

19. The abductor muscles are used to:

    a. bend the wrist
    b. separate the fingers
    c. bring the fingers together
    d. straighten the wrist

20. The radial and ulnar nerves are:

    a. sensory nerves only
    b. motor nerves only
    c. facial nerves only
    d. sensory and motor nerves

True or false:

21.______________The fingers are separated by the adductor muscles.

22.______________The little-finger side of the arm is supplied by the radial nerve.

23.______________The radial artery supplies the thumb side of the arm.

24.______________The ulnar artery supplies the upper arm only.

25.______________The elbow joint permits movement in more directions than the shoulder joint.

TEST II-5.2.1.

MANICURING AND PEDICURING

Name______________________________ Date____________________

Multiple Choice -- Underline the best answer in each case.

1. A hot-oil manicure is one of the best methods to cure:

   a. eggshape nails
   b. eponynichium
   c. brittle nails
   d. blue nails

2. Nail polish remover is largely:

   a. alcohol
   b. witch hazel
   c. sulphur
   d. acetone

3. After removing the polish, the manicurist shapes the:

   a. free edge
   b. lunula
   c. nail root
   d. nail plate

4. Broken nails can be mended with the use of:

   a. colorless glue
   b. mending paper
   c. nail enamel
   d. polish remover

5. Proper care of the feet and toenails is called:

   a. manicuring
   b. hyponychium
   c. pediculosis
   d. pedicuring

6. Cutting into the corners of the toenails can cause:

   a. paronychia
   b. onychia
   c. athlete's foot
   d. ingrown nails

7. Toenails should be cut with:

   a. regular nail clippers
   b. cuticle clippers
   c. special nail clippers
   d. scissors

8. To prevent infections during pedicuring, you should always use:

   a. witch hazel
   b. mouth wash
   c. polish remover
   d. antiseptic

9. In pedicuring, dead, dry skin can be removed with:

a. nail file
b. polish remover
c. pumice stone
d. emery board

10. For proper soaking, the following should be added to the water:

a. polish remover
b. shampoo
c. oil
d. alcohol

Mark true or false:

11. ________________ The hot-oil manicure should be given with lotion rather than oil.

12. ________________ A pediatrician is a medical doctor who specializes in treating diseases of the feet.

13. ________________ Antiseptics should be freely used during pedicuring.

14. ________________ Nail-polish enamel should not be used on the toenails.

15. ________________ For pedicuring, emery boards may be used to smooth the nails.

16. ________________ In pedicuring, the nails may be filed before soaking the feet or after.

17. ________________ Cuticle remover is used in greater quantity for pedicuring than for manicuring.

18. ________________ The hands are more likely to become infected than the feet.

19. ________________ Corns may be cut out by the cosmetologist.

20. ________________ The hot-oil manicure will help prevent nail-splitting.

Fill-Ins:

manicuring
podiatrist
ingrown toenails
pedicuring
cotton
athlete's foot

Fill in the following from the above words:

21. The care of the hands and fingernails is called ____________________.

22. The care of the feet and toenails is called ____________________.

23. Corns, calluses, and ingrown nails are best treated by a ____________________.

24. Polishing the toenails is aided by the use of ____________________.

25. The cosmetologist should not give a pedicure to a patron with ____________ ____________.

TEST II-6.2.6.

COLD-WAVING

Name____ Date____________________

Mark true or false:

1. ________________ Cold-waving is a way of reshaping the hair by means of chemical and physical action.

2. ________________ The physical action is the placing of the chemical on the hair shaft.

3. ________________ The two solutions used in cold-waving are the neutralizer and water.

4. ________________ Smooth, proper wrapping on rods is necessary to achieve good cold waves.

5. ________________ Since only the hair shaft is changed by cold-waving, the scalp does not need pre-checking.

6. ________________ Texture of hair helps the operator choose the proper rods.

7. ________________ Cold-wave lotion is an alkali.

8. ________________ Fine hair is usually more resistant to cold-waving.

9. ________________ Porosity is the most important influence in the final result of a cold wave.

10. ________________ Large rods are usually placed at the nape area of the head.

11. ________________ Longer processing can overcome poor wrapping.

12. ________________ Hair that has poor elasticity will produce a poor curl pattern.

13. ________________ The neutralizer is used to re-harden the hair.

14. ________________ All cold-waving solutions have the same strength.

Multiple Choice -- Underline the best answer in each case.

15. The strength of a curl (tight or loose) is determined mostly by the:

a. lotion
b. neutralizer
c. size of the rod
d. length of processing time

16. Poor elasticity is shown by:

a. limpness
b. hardness
c. split ends
d. length of processing time

17. If waving lotion gets in patron's eyes, rinse with

a. hot water
b. eye wash
c. cool water
d. neutralizer

18. Proof that a permanent has properly processed is demonstrated by the:

a. S-shape of wave pattern
b. weariness of patron
c. timer's ringing
d. stretch of the hair

19. You can give a cold wave if a scalp is irritated:

a. if you work fast
b. after one treatment with a cream
c. when condition is cured
d. If you wait an hour after the headwash

20. The most important step before a cold wave is:

a. vigorous brushing
b. hair and scalp analysis
c. a good shampoo
d. a patch test

21. For a body wave, the rods are:

a. thin and long
b. short
c. large
d. more numerous, with close blocking

22. Processing time for resistant hair is:

a. shorter than average
b. longer than average
c. average
d. according to age of patron

23. Good wrapping must be:

a. irregular
b. with uneven partings
c. smooth
d. loose

24. Lotion that is applied before wrapping is called:

a. neutralizer
b. wetting lotion
c. pre-softening lotion
d. processing lotion

25. The sectioning for a cold wave should be:

a. with regular, even partings
b. larger at crown
c. uneven
d. according to amount of lotion available

26. Before a cold wave, hair needs a:

a. vigorous shampoo
b. no shampoo
c. gentle shampoo
d. dry shampoo

27. A cream rinse after a cold wave has a tendency to:

    a. soften the hair
    b. Harden the hair
    c. tighten the curls
    d. make the wave last longer

28. A body wave is:

    a. a tight perm
    b. a soft perm
    c. an over-processed perm
    d. a perm with extra body to it

29. Over-processing a perm results in:

    a. straight hair
    b. loose curls
    c. frizzy curls
    d. uneven curls

Fill-Ins

damage
larger
tint
porosity
overprocessing
underprocessing
stronger
hardening
softening
neutralizer
curl
expand
lighten
longer
absorb
texture
darken
processing
peroxide
shorter
saturation
haircut
analysis
milder

Fill in the following from the above words:

30. Cold-waving solution has a ________________ effect on hair.

31. Choice of lotion is determined by two factors: ________________ and ________________.

32. Processing causes the hair to ________________.

33. Solution that is too strong will ________________ hair.

34. Lightened hair requires ________________ curlers.

35. The action of cold-waving is stopped by the ________________.

36. Cold-wave solution will remove most of the ________________ from hair.

37. ________________ is indicated by hair that is too curly.

38. Neutralizers have a ________________ effect on hair.

39. The rod size in cold-waving helps determine the tightness of the ________________.

40. Cold-waving hair with a metallic tint can cause breakage and make color ________________.

41. Porous ends will more readily ________________ lotion.

42. A test curl helps determine ________________ time.

Test II-6.2.6. (p. 4)

43. Resistant hair requires a ________________ processing time.

44. If lotion spills on the skin, apply ________________.

45. A ________________ solution is used on tinted hair.

46. Proper wrapping will make ________________ simpler.

47. Hair and scalp ________________ is the most important step prior to a cold wave.

48. A fundamental need of any good permanent is a good ________________.

49. Lightened hair requires a ________________ processing time.

50. Thickness or quantity of hair does not describe its ________________.

28. Extreme care should be taken not to let any relaxer touch the scalp, skin, or:

    a. fingers
    b. throat
    c. hair
    d. ear

29. While applying the chemical relaxer, the cosmetologist should wear:

    a. a hat
    b. protective glasses
    c. gloves
    d. nail hardener

30. Hair having good porosity requires:

    a. more processing time than average
    b. less processing time than average
    c. more combing than average
    d. a stronger solution

Test II-7.3.1. (p. 4)

Fill-Ins:

- sodium hydroxide
- elasticity
- straight
- swelling
- more
- less
- difficult
- easy
- relaxer
- permanent
- set
- strip
- 24
- 48
- fixative
- liquid
- spray
- chemical
- cream
- base
- needed
- bonds
- read
- patch test
- neutralizer

Fill in the following from the above words:

31. Chemical hair relaxing is the process of straightening over-curly hair by the use of ________________ agents.

32. Four items to consider in a hair analysis are: any possible hair damage, porosity, texture, and ________________.

33. Hair with good porosity requires ________________ processing time than hair with poor porosity.

34. The stabilizer is also called ________________ or ____________________.

35. The ________________ is applied to protect the scalp and skin.

36. ________________ has a softening and swelling action, particularly on over-curly hair.

37. Chemical hair straighteners remove excess curl by breaking ________________ within the hair.

38. For retouch follow all steps for a regular chemical hair relaxing treatment, with the exception that the ________________ is applied only to the new growth.

39. Chemical hair relaxing usually leaves the hair ________________.

40. The hair of blacks is generally ________________ difficult to straighten than the hair of whites.

41. Chemical relaxer is ________________ to shampoo from hair.

42. Rubber gloves are ________________ when giving a chemical hair relaxer.

43. Chemical relaxers are produced in cream and ________________ form.

44. When using a new relaxer, one should ________________ manufacturers' directions.

45. It is wise to give a ________________ to a new patron to determine any allergy.

46. Another name for a relaxer is a ________________.

47. Usually white people's hair is more ________________ to straighten than the hair of blacks.

48. It is best to ________________ hair after giving a chemical relaxer.

49. A patch test is given ________________ hours before a relaxing treatment.

TEST II-8.1.1.

FUNDAMENTALS OF HAIRCOLORING

Name ______________________________ Date ____________________

Mark true or false:

1. ____________ The cuticle is the outer layer of hair.
2. ____________ The reason for gray hair is the absence of pigment.
3. ____________ There is one best way to change hair color.
4. ____________ The cortex is the middle layer of hair.
5. ____________ Temporary color lasts about 6 weeks.
6. ____________ Temporary color only covers the cuticle and does not penetrate it.
7. ____________ The medulla is the innermost layer of hair.
8. ____________ Semi-permanent color washes out with each shampoo.
9. ____________ Depth of color means how dark or light it is.
10. ____________ "Warm" color refers to depth of color.
11. ____________ Temporary color can darken or lighten hair.
12. ____________ All hair has three layers.
13. ____________ Semi-permanent color gently penetrates cuticle.
14. ____________ "Tone" refers to warmth or coolness of color.
15. ____________ Permanent colors actually wash out after about 10 washings.
16. ____________ "Warm" means there is some yellow-red pigment in the cortex.
17. ____________ Ash is a cool color.
18. ____________ Changing from a light warm brown to a dark warm brown is changing the depth of the color.
19. ____________ Ash means some yellow-red pigment in the cortex.
20. ____________ Changing from a light warm brown to a dark warm brown is changing the tone of the color.
21. ____________ Lightening and toning is a two-process color treatment.
22. ____________ Lightening hair is bleaching hair.

Test II-8.1.1. (p. 2)

23. ________________ Toning hair is coloring hair a light shade.

24. ________________ It is possible today to change dark hair to a very light blonde hair.

25. ________________ Absorption of chemicals by the hair shaft depends upon the medulla layer.

Fill Ins:

tone
cuticle
depth
bleaching
hydrogen peroxide
allergies
temporary
toning
aniline-derivative
permanent
medulla
darker
tonier
predisposition
semi-permanent
stripping
strand
virgin
rinses
lightening & toning

Hair coloring products fall into 4 categories:

26. ________________ color washes out each time.

27. ________________ color lasts 6 to 8 weeks.

28. ________________ color penetrates to inner layers of hair shaft.

29. ________________________ is a two-process color treatment.

30. ________________ of color is referred to as light and dark.

31. ________________ of color is referred to as warm and ash.

32. ________________ means removing color from hair to a certain degree.

33. ________________ means removing as much color as possible, to pale yellow.

34. ________________ means coloring the hair a light shade after it has been stripped.

35. ________________ is the outer layer of hair.

36. ________________ is at times missing in some hair.

37. ________________ are vegetable colorings.

38. ________________ tests are patch tests.

39. ________________ are tested for in a patch test.

40. ________________ test is the test given to determine if the color chosen is correct on this hair.

41. ________________ hair is natural hair, uncolored.

42. ________________ is the term used when referring to more depth of color.

43. ________________ is the base for all penetrating tints.

Multiple Choice -- Underline the best answer in each case.

44. Hair-coloring that washes out the first time is:

a. permanent
b. washable
c. semi-permanent
d. temporary

45. Aniline-derivative means the dye is made from:

a. vegetables
b. coal tar
c. fruit
d. lead

46. Temporary hair color is made from:

a. vegetables
b. coal tar
c. fruit
d. lead

47. The best color for covering gray is:

a. temporary color
b. semi-permanent color
c. penetrating color
d. lightener

48. Semi-permanent hair color is a:

a. coal tar derivative
b. vegetable coloring
c. lightening
d. penetrating color

49. "Warm" color refers to the:

a. red
b. ash
c. green
d. blue

50. "Ash" refers to the:

a. red
b. green
c. blue
d. yellow

51. Permanent hair coloring is also called:

a. stripping
b. rinsing
c. toning
d. penetrating

TEST II-8.3.3.

SEMI-PERMANENT HAIR COLOR

Name ______________________________ Date ____________________

Mark true or false:

1. ____________ Semi-permanent color is not mixed with peroxide.

2. ____________ Semi-permanent color is generally a coal-tar or aniline derivative color.

3. ____________ Semi-permanent color will bleach the hair.

4. ____________ Semi-permanent color lasts until the hair grows out.

5. ____________ Vegetable colors are considered semi-permanent tints.

6. ____________ The use of semi-permanent color does not require a patch or predisposition test.

7. ____________ Semi-permanent color is produced by different companies under various trade names.

8. ____________ Semi-permanent color requires less care in application than permanent color.

9. ____________ There is a smaller color selection with semi-permanent colors than with temporary rinses.

10. ____________ The cortex layer of hair contains the natural hair-color pigment.

11. ____________ "Depth of color" refers to warm and cool colors.

12. ____________ "Tone of color" refers to warm and cool colors.

13. ____________ Drab means ash or cool colors.

14. ____________ Warm means ash or cool colors.

15. ____________ Copper brown is a warm color.

16. ____________ Medium ash brown is a cool color.

17. ____________ For salt-and-pepper hair, use a lighter shade than the dark hairs for the final color.

Test II-8.3.3. (p. 2)

18. ________________ Damp hair makes for easier color-penetration when using semi-permanent color.

19. ________________ When applying semi-permanent color, one must be careful of lines of demarcation.

20. ________________ Semi-permanent color is often used to introduce more permanent color to the patron.

21. ________________ Semi-permanent color cannot be used to color a head that is almost completely gray.

22. ________________ There are few brands of semi-permanent colors compared with the number of brands of temporary colors.

23. ________________ Semi-permanent color is used to bleach and tone hair, as in frosting.

24. ________________ Semi-permanent color is very successfully used in hair painting.

25. ________________ Never apply semi-permanent color to over-wet hair.

Fill-Ins:

patch test
virgin hair
read manufacturer's directions
strand test

gloves
try it out first on a wig
resistant
clothing

aniline
porous
mixing shades
semi-permanent

Fill in the following from the above words:

26. A ________________ is required before applying semi-permanent color.

27. ________________ is the base for semi-permanent color.

28. When using a new product one should ________________________________.

29. Hair with ________________ ends requires special care in any hair coloring.

30. ________________ is an excellent way to individualize coloring.

31. Giving a ________________ is a good way to determine the color of a specific color mixture.

32. ________________ tints remove yellow streaks from white hair.

33. The ________________ does not change when using a semi-permanent tint.

34. ________________ should be worn during application.

35. The patron's ________________ should be well protected.

Multiple Choice -- Underline the best answer in each case.

36. Semi-permanent tints are removed from hair with:

a. alcohol
b. careful lathering
c. acetone
d. finger-waving lotion

37. A retouch is done the same as the:

a. lightener
b. lemon rinse
c. original application
d. permanent tint

38. Semi-permanent tints are best to:

a. lighten hair
b. unsnarl hair
c. match the eye color
d. cover gray

39. Semi-permanent penetrates the:

a. cuticle layer
b. cortex layer
c. medulla layer
d. cloud layer

40. Semi-permanent color lasts approximately:

a. 3 to 5 months
b. 3 to 5 weeks
c. 3 to 5 years
d. 6 to 8 weeks

41. "Tone" means:

a. "classy" color
b. light or dark
c. ash vs. red
d. white or black

42. With a semi-permanent color, hair condition is:

a. important for the first application only
b. always important
c. important only for gray hair
d. not very important

43. Natural pigment is in the:

a. cortex layer
b. medulla
c. cuticle
d. hair root

44. A semi-permanent tint is:

a. aniline-derivative	c. a metallic tint
b. a vegetable tint	d. a penetrating tint

45. When choosing a semi-permanent tint, one usually chooses a color that is one shade:

a. darker than the hair	c. completely different in color
b. lighter than the hair	d. it doesn't matter

46. The main factor that affects the ability of hair to receive color is its:

a. color	c. thickness
b. length	d. porosity

47. When hair is over-porous it needs a:

a. filler	c. haircut
b. shampoo	d. lighter color

48. Mixing different semi-permanent colors is:

a. not satisfactory	c. a waste of time
b. all right	d. dangerous

49. Allergy conditions:

a. never change	c. only get worse
b. do change	d. depend on age

50. Adding dark brown to a medium-brown shade makes the color:

a. lighter in tone	c. deeper in tone
b. more drab	d. none of the above

TEST II-8.4.5.

PERMANENT HAIR COLORING

Name ____ Date ________________________

Mark true or false:

1. ________________ The main difference between permanent and semi-permanent hair coloring is penetration.
2. ________________ The base of permanent hair coloring is vegetable matter.
3. ________________ Permanent hair color is used mainly to cover gray hair.
4. ________________ The use of the Miss Clairol Color Chart is important because it shows the patron what her color will look like when it is finished.
5. ________________ The shade of permanent coloring turns out the same regardless of the original color of the hair.
6. ________________ A pre-disposition test is required 24 hours before any permanent hair coloring.
7. ________________ On white hair the color you select is produced as it is shown on the color chart.
8. ________________ With Miss Clairol, all shades have the same range of lightening action.
9. ________________ When coloring to cover gray, it is best to choose two shades darker than the natural shade of hair.
10. ________________ When you first use any permanent hair coloring, it is best to read the manufacturer's directions.
11. ________________ Miss Clairol and Miss Roux both are single-process hair colorings.
12. ________________ By using a comparison chart, one can produce the same effect with either Miss Roux or Miss Clairol.
13. ________________ Miss Clairol and Roux Fancitone use the same amount of peroxide in mixing.
14. ________________ A strand test to determine choice of color is usually done on the back of the head.
15. ________________ 20-volume peroxide is used in mixing permanent hair coloring.
16. ________________ In single-application colors, the natural color of hair will affect the final color.

Test II-8.4.5. (p. 2)

17. ____________ In single-application coloring, it is most important to know the lifting action of each shade.

18. ____________ Knowledge of lifting action makes one better able to select proper color for patrons.

19. ____________ A strand and patch test do the same thing.

20. ____________ When picking a color for a virgin head, it's best to select a shade one shade lighter than the hair.

21. ____________ Method A is used when hair is to be lightened a few shades.

22. ____________ All hair has the same porosity qualities.

23. ____________ The shampoo-in method is used with method B.

24. ____________ When using method A, the ends of the hair shafts tend to take care of themselves.

25. ____________ Examine a patron's scalp for abrasions each time before coloring hair.

26. ____________ Method A is used when coloring hair close to its natural color.

27. ____________ Pre-softening is used on porous, easy-to-penetrate hair.

28. ____________ Temporary colors are aniline tints.

29. ____________ Coal-tar products are vegetable colors.

30. ____________ One can increase the lightening effect by adding Lady Clairol to your tint mixture.

31. ____________ Adding an extra ½ ounce of coloring to your color mixture will make it cover gray better.

32. ____________ Pre-softening will make your tint penetrate the hair shaft better.

33. ____________ All permanent hair colors require the use of peroxide.

34. ____________ White Essence is a product that makes dramatic changes in hair coloring.

35. ____________ Five-Minute-Color is a quick way to color a head of white hair.

Test II-8.4.5. (p. 3)

Fill-Ins:

dramatic
lifting
development time
depth
little
much
warm
shampoo
peroxide
Lady Clairol
ash
dry
red and gold
cool
tone
skin

Fill in the following from the above words:

36. ______________ ____________ differs from head to head in permanent hair coloring.

37. Radiantly Red makes _________________ changes in the color of hair.

38. More lifting action is achieved by the use of ____________ ______________ in tint mixture.

39. Red tones are _________________ colors.

40. Ash tones are _________________ colors.

41. The addition of an _________________ tone to a warm color will remove some of the red.

42. Lighter shades in single-process colors will have more _________________ action.

43. White Essence is used only in _________________-in colors.

44. _________________ is used in the mixture of High Fashion Red.

45. Hair is always __________________ for single-application colors.

46. __________ __________ are the base of warm tones.

47. When choosing color shades, ____________ tones should be considered.

48. Dark colors have _________________ lifting action.

49. Light or dark refers to ________________ of color.

50. _________________ refers to the amount of red or ash in the hair.

TEST II-8.5.2.

LIGHTENING AND TONING

Name______________________________ Date____________________

Mark true or false:

1. ____________ Lighteners are all mixed in the same manner.
2. ____________ Lighteners both lighten and make the hair porous.
3. ____________ No predisposition test is needed prior to a double-process coloring.
4. ____________ Born Blonde is prepared by adding 2 oz. peroxide to 2 oz. of Born Blonde.
5. ____________ For a normal on-the-head lightener, the mixture for Seventh Stage lightener is 2 oz. peroxide, 2 oz. of Seventh Stage lightener, 2 envelopes of booster.
6. ____________ A Clairolite lightener is used to soften the shaft of resistant hair.
7. ____________ Toners have the same penetrating qualities as other permanent hair colorings.
8. ____________ Cream developer is weaker than 20-volume peroxide.
9. ____________ For hair coloring, a 3% peroxide can be used.
10. ____________ Born Blonde is recommended for patrons with sensitive scalps.
11. ____________ Toners are usually applied to damp hair.
12. ____________ Cream toner stays on hair as long as 45 minutes.
13. ____________ Naturally Blonde requires a shorter development time than creme toners.
14. ____________ Born Blonde is mixed with White Essense.
15. ____________ Naturally Blonde is mixed with White Essense.

Test II-8.5.2. (p. 2)

Fill-Ins:

penetrating
Creme Toner
stripped
extra-strong
longer
crystals
shorter
resistance
2
cap
4
mild

Fill in the following from the above words:

16. The Clairol toner with the best penetrating action is ___________ _________.

17. _________________ are added to the Born Blonde solution.

18. Toners are meant to be used after hair has been _________________.

19. For a normal lightener, mix two ounces Seventh Stage lightener and _________________ ounces peroxide.

20. Porous hair is bleached a _________________ time than normal hair.

21. Resistant hair needs a _________________ bleach time.

22. Toners have less _________________ action than regular colors.

23. When giving a frosting you can remove the _________________ if you use Born Blonde.

24. When shampooing hair after a double-process coloring, you should use _________________ shampoo.

25. The amount of booster needed changes with the _________________ of the hair.

TEST II-9.1.5.

BONES AND MUSCLES OF THE HEAD, FACE, NECK, AND CHEST

Name________________________________ Date____________________

Fill-Ins:

A. Bones of the Head, Face, Neck, and Chest

anterior
cervical
cranial
cranium
ethmoid

facial
frontal
hyoid
lacrimal
mandible
maxillary

nasal
occipital
palatine
parietal
posterior
sphenoid

temporal
thorax
turbinal
vomer
zygomatic

Fill in the blanks with the above words:

1. The ________________ bone is situated in the back area of the cranium.
2. The ________________ bone is located in the front area of the cranium.
3. The crown or top of the head is the area where the ________________ section of the cranium is located.
4. Below the parietal bones, near the ear area, are the two ________________ bones.
5. The ________________ bone is a light and spongy bone forming part of the nasal cavities, located between the orbits at the root of the nose.
6. At the base of the cranium is the ________________ bone, which forms the central part of the base of the cranium.
7. The two ________________ bones are oblong bones forming the bridge of the nose.
8. The bones of the skull consist of eight ________________ bones and 14 ________________ bones.
9. The ________________ is the "U"-shaped bone in the neck at the base of the tongue.
10. The ________________ bones are horizontal spongy bones on the outer walls of the nasal fossae.

Test II-9.1.5. (p. 2)

11. The smallest and most fragile bones of the face are called the ______________ bones; the tear ducts run through this bone.

12. The ________________ is a single bone forming the lower back part of the septum (dividing wall) of the nose.

13. The upper jawbones are called the ________________ bones.

14. The ________________ is the lower jawbone and is the strongest and largest bone of the face.

15. The two ________________ bones form the floor and outer walls of the nose and the back part of the roof of the mouth.

16. The ________________ bones, also called malar bones, are the cheek bones.

17. The bony cage of the chest is called the ________________.

18. The upper part of the vertebral column located in the neck region consists of seven ________________ vertabrae.

19. The bony container of the brain is called the ________________ and consists of eight bones.

20. The word ________________ always means toward the front and the word ________________ always means toward the back.

B. Muscles of the Head, Face, and Neck

anterior
buccinator
canine
corrugator
dilator naris
epicranius
frontalis
latissimus dorsi
levator palpebrae superioris
masseter
mentalis
nose
occipitalis
orbicularis oculi
orbicularis oris
pectoralis major
pectoralis minor
platysma
posterior
procerus
quadratus labii inferioris
quadratus labii superioris
risorius
serratus anterior
sterno-cleido-mastoid
superior
temporalis
trapezius
triangularis
zygomatic

Fill in the blanks with the above words:

21. The ________________ muscle draws the corner of the mouth out and back, as in grinning.

22. The muscle that draws the angle of the mouth backward and upward as in laughing is called the ________________ muscle.

23. The _______ ___________ _________ consists of three muscles that surround the upper part of the lip; they raise or draw back the upper lip and elevate the nostrils, as in distaste.

24. The _________________ is located under the quatratus labii superioris and raises the angle of the mouth, as while snarling.

25. Covering the front of the skull is the _________________ muscle; it raises the eyebrows and wrinkles the forehead. It is a part of the muscle in question 26.

26. The _________________ also called the occipito-frontalis, covers the top and sides of the skull.

27. The __________ __________ ___________ opens the eye by raising the upper eyelid.

28. The nasalis, depressor septi, and posterior and anterior _______________ _______________ are muscles around the nasal opening.

29. Situated at the tip of the chin is the _________________ muscle; it draws up the skin of the chin.

30. The _________________ muscle draws down the corner of the mouth.

31. At the top of the ear, the auricularis _________________ muscle is located.

32. The muscle which draws the ear forward is the auricularis _________________.

33. The __________________ ________________ is a flat muscle that surrounds the eye socket and closes the eyelid.

34. The _____________ ____________ surrounds the lower part of the lip and draws the lower lip downward.

35. The auricularis _________________ draws the ear slightly toward the back.

36. The muscle following the eyebrow is the _________________; this draws the skin down to the center, producing wrinkles above the nose, as in frowning.

37. The muscle that covers the bridge of the nose is called the _______________.

38. Forming a flat band around the upper and lower lip is the _________________ _______________ muscle; this draws the lips together, as in kissing or pouting.

39. The _________________ muscle is located over the back of the skull and draws the scalp backward.

40. The depressor septi muscle is a muscle of the _________________.

41. The muscles that draw the head toward each shoulder are the _______________ _______________ _______________.

42. The _________________ is the muscle coat of the cheeks, between the upper and lower jaws. It compresses the cheeks, draws the corners of the mouth sideways, and aids in chewing, swallowing, whistling, and blowing out the breath.

43. The broad muscle extending from the chest and shoulder to the side of the chin is called _________________.

44. The _________________ ____________ muscle is attached to the lower ribs of the body and covers the middle region of the back.

45. The _________________ ____________ muscle is the large, thick, fan-shaped muscle that covers the chest.

46. The _________________ ____________ is a thin, triangular muscle that lies under the muscle in question 45.

47. The _________________ muscle extends from the eye area down to the jaw and is used in chewing.

48. The _________________ _____________ is attached to the upper ribs.

49. The _________________ is a large muscle covering the back of the neck and the upper back.

50. The muscle that attaches to the zygomatic bone and closes the jaw as when chewing and draws it forward is called the _________________.

51. A muscle's attachment to the more stationary bone is called its _________________.

52. A muscle's attachment to the more movable bone is called its _____________.

TEST II-9.2.5.

NERVES, ARTERIES AND VEINS OF THE HEAD, FACE AND NECK

Name________________________________ Date____________________

Fill-Ins:

anterior
auriculo-temporal
buccal
cervical
cervical cutaneous
eleventh cranial
great auricular
head
inferior alveolar
infra-trochlear
lacrimal
mandibular
mental
nasal
ophthalmic
posterior auricular
seventh cranial
smaller occipital
spinal cord
supra-orbital
supra-trochlear
temporal
trigeminal
zygomatic

Fill in the blanks with the above words:

1. The fifth cranial nerve is also known as the trifacial or ______________ nerve.
2. The trifacial nerve divides into three divisions, the ________________, maxillary, and mandibular branches.
3. The ____________-____________ nerve is the nerve that affects the skin of the forehead, scalp, eyebrows, and upper eyelids.
4. The nerve that affects the lower part of the nose is called the ___________ nerve.
5. The _________________ nerve affects the upper eyelids and the tear glands.
6. The nerve affecting the skin between the eyes and the upper side of the nose is called the ______________-______________ nerve.
7. The ____________-____________ nerve affects the membrane and skin of the nose.
8. The ________________ division of the fifth cranial nerve affects the muscles of mastication.
9. The principal branches of the division are the ________________ portion and posterior portion.
10. The _____________-_____________ nerve affects the skin near the temple and the external ear.
11. The nerve that affects all the teeth along the lower jaw is named the ________________ ______________.
12. The main branch of the above nerve is called the ________________ nerve and affects the skin of the lower lip and chin.

Test II-9.2.5. (p. 2)

13. The chief motor nerve of the face is the __________ __________ nerve.

14. The __________ __________ nerve affects the muscles behind the ear at the base of the skull.

15. The nerve that affects the muscles of the mouth is the __________ nerve.

16. The __________ nerve affects the muscles of the chin and lower lip.

17. The __________ nerve affects the muscles of the temples.

18. The muscles of the upper part of the cheek are affected by the __________ nerve.

19. The platysma muscle and the side of the neck are affected by the __________ nerve.

20. The __________ __________ nerve is a motor nerve which extends over the neck and upper part of the back and has two branches.

21. The cervical nerves originate in the __________ __________.

22. The greater occipital nerve is located at the back of the __________ and affects the scalp.

23. At the base of the skull is the __________ __________ nerve, which affects the scalp and muscles of this region.

24. The __________ __________ nerve affects the external ear.

25. The nerve that affects the front and sides of the neck is the __________ __________ nerve and is located at the side of the neck.

Test II-9.2.5. (p. 3)

Mark true or false:

26. __________________ The carotid arteries are the main arteries that supply the head, face, and neck.

27. __________________ The occipital artery supplies the scalp and the back of the head.

28. __________________ The posterior auricular artery is located in back of the nose.

29. __________________ The middle temporal artery supplies the temples and eyelids.

30. __________________ The submental artery supplies the brain.

31. __________________ The upper lip is supplied by the superior labial artery.

32. __________________ The frontal artery supplies the chin.

33. __________________ The inferior labial artery supplies the lower lip.

34. __________________ The angular artery supplies the side of the nose.

35. __________________ The parietal artery supplies the crown and side of the head.

Multiple Choice -- Underline the best answer in each case.

36. The masseter muscle is supplied by the:

    a. transverse facial artery
    b. auterior auricular artery
    c. middle temporal artery
    d. occipital artery

37. The nerve which supplies the skin of upper part of the cheek is the:

    a. mental
    b. supra-orbital
    c. zygomatic
    d. auriculo-temporal

38. Which nerve affects the upper eyelids and tear glands?

    a. infra-trochlear
    b. supra-trochlear
    c. zygomatic
    d. lacrimal

39. The inferior alveolar nerve affects:

    a. all the teeth along the lower jaw
    b. skin of the cheek
    c. skin of lower lip and chin
    d. side of the nose

40. The maxillary division includes:

a. ophthalmic nerve	c. lacrimal nerve
b. infra-orbital nerve	d. supra-trochlear

41. Which branch of the trifacial nerve supplies the skin above the temples?

a. supra-orbital	c. mental
b. infra-orbital	d. auriculo-temporal

42. Which is the largest cranial nerve?

a. the fifth cranial nerve	c. the seventh cranial nerve
b. the accessory nerve	d. the eleventh cranial nerve

43. Which nerve affects the mouth muscles?

a. cervical	c. buccal
b. occipital	d. temporal

44. The submental artery supplies:

a. side of nose	c. upper lip
b. chin and lower lip	d. lower lip

45. The artery which supplies the forehead is:

a. transverse facial artery	c. middle temporal artery
b. parietal artery	d. frontal artery

Fill-Ins:

46. The common carotid arteries are the main source of the ________________ supply to the head, face, and neck.

47. The ______________ ________________ artery supplies the front part of the ear.

48. The blood returning to the heart from the head, face, and neck flows on each side of the neck into two principal veins, the ___________________ _________________ and _______________ __________________.

49. The ________________ artery supplies the scalp and back of the head up to the crown.

50. The blood of the circulatory system supplies the cells with _____________, _________________, _________________, and _________________.

TEST II-9.4.5.

FACIALS

Name____ Date________________________

Mark true or false:

1. ________________ Any product one may use can cause allergic reactions in some people.

2. ________________ Dry skin is caused by overactive sebaceous glands.

3. ________________ Astringents have a tightening effect on the skin.

4. ________________ Oily skin is caused by overactive sebaceous glands.

5. ________________ Oily skin causes more skin problems than dry skin.

6. ________________ Dry skin causes more wrinkles than oily skin.

7. ________________ The skin should be cleansed before applying a facial mask or pack.

8. ________________ Milia may be extracted with a comedo extractor.

9. ________________ Acne can be caused by improper diet.

10. ________________ Medicines affect an individual's skin condition.

11. ________________ A knowledge of the anatomy of the facial area is helpful to the application of facial creams.

12. ________________ The smooth stroking movement is called effleurage.

13. ________________ The kneading movement is called tapotement.

14. ________________ Fulling is a form of petrissage used in massaging the arms.

15. ________________ Friction is used in massage.

16. ________________ A particular movement can be used in any direction.

17. ________________ Percussion is another name for tapotement.

18. ________________ Proper manipulations on the right motor points will help relaxation.

19. ________________ Dry skin can be helped by an emollient cream.

20. ________________ Muscle fibers are not affected by facials.

21. ________________ Direction of massage movements is from the insertion of a muscle to its origin.

Test II-9.4.5. (p. 2)

22. ________________ Beneficial effects on the skin and its structures is one of the results of facial and scalp massage.

23. ________________ Pain can sometimes be relieved by facial massage.

24. ________________ Relaxation is an important reason for giving facials.

25. ________________ There are salons that specialize in skin care and facials.

Place proper letter before the words that correspond.

26. _____ deep rubbing movement

27. _____ kneading movement

28. _____ vigorous movement, used in wrist

29. _____ shaking movements

30. _____ milia

31. _____ percussion

32. _____ stroking movement

33. _____ any external manipulation

34. _____ form of petrissage

35. _____ electric machine

36. _____ any manipulation of the facial skin

37. _____ blackheads

38. _____ infected lesion

39. _____ oil

40. _____ tapping movement

A. percussion

B. friction

C. massage

D. petrissage

E. vibration

F. facial

G. effleurage

H. comedones

I. wringing

J. fulling

K. tapotement

L. vibrator

M. pustule

N. sebum

O. whitehead

Test II-9.4.5. (p. 3)

Fill-Ins:

Allergy
Blackheads
Comedo extractor
Allergen
Epithet
Epidermis
Lesion
Acne
Freckle
Elasticity
Dermatologist
Endocrinologist

Fill in blanks with the above words:

41. __________________ is used to remove blackheads.

42. __________________ are caused by hardened sebum.

43. __________________ is the name given to an inflammation of the secretions of the sebaceous glands.

44. __________________ is a medical doctor who specializes in skin problems.

45. __________________ is a disorder due to sensitivity to certain substances.

46. __________________ is the name given to the above substance.

47. __________________ is an abnormal change in some tissue of the body due to injury or disease.

48. __________________ is an example of a macule.

49. __________________ is the outer layer of the skin.

50. __________________ of the skin decreases with age.

TEST II-9.5.2.

EYEBROW ARCHING

Name____ Date________________________

Mark true or false:

1. ________________ Shaving and wax depilatories should not be used instead of tweezing.

2. ________________ You should not stretch the skin when tweezing.

3. ________________ The eyebrows have a marked effect on the beauty and expression of the face.

4. ________________ Some patrons cannot tolerate tweezing.

5. ________________ The hair under the brow area is very sensitive.

6. ________________ One tweezer is as good as another when tweezing the eyebrows.

7. ________________ Tweezing in short, quick strokes is more comfortable than slow, long strokes.

8. ________________ The line of the eyebrow should be as thin as possible.

9. ________________ A cotton pad wet with warm water may be placed over the brows before tweezing to soften the skin.

10. ________________ Most tweezing should be done above the brow.

Fill-Ins:

antiseptic
above
below
skin

pencil
emollient cream
personal appearance
shape

color
eye
distance
natural

Fill in blanks using the above words:

11. The use of ________________ after tweezing helps prevent infection.

12. First the hair ________________ the eyebrow line should be tweezed.

13. Then the hair ________________ the eyebrow line should be tweezed.

14. If white spots occur in the brow, eyebrow ________________ should be used to darken the area.

15. Brows can be softened with ______________ ______________ or cotton and hot water.

16. Eyebrow tweezing is important to the ____________ ______________ of the individual.

17. The eyebrow on the average individual should be first tweezed between the brows using the ________________ as a guide.

18. The ________________ between the eyes will affect how the brows are tweezed.

19. Tweezing should always follow the ________________ lines of the brow.

20. The desirable ________________ of the eyebrow changes from time to time, with the fashions.

Multiple Choice -- Underline the best answer in each case.

21. Tweezing the hair is called:

a. osteology
b. onychia
c. pericardium
d. physical depilatation

22. To give a more distinct brow, one may use:

a. eye shadow
b. hair dye
c. eyebrow pencil
d. an electric clipper

23. Tweezing on heavy brows can be aided by removal with:

a. wax
b. hot water
c. razor
d. scissors

24. The eyebrow shape should always be checked when giving a:

a. hair style
b. facial
c. permanent
d. haircut

25. Hair should always be tweezed in the direction:

a. toward the hairline
b. toward the nose
c. opposite the hair growth
d. in which the hair grows

TEST II-2.2.5.

Answer Sheet

True or false

1. True
2. False
3. True
4. False
5. True
6. False
7. True
8. True
9. False

Multiple Choice

10. b. overactive sebaceous glands
11. d. all of the above
12. b. stimulation
13. b. oily scalps
14. c. giving luster and stimulation
15. b. condition hair
16. a. when abrasions are present
17. c. baldness in spots
18. a. sebaceous gland secretions
19. a. dry scalp and hair
20. b. after applying scalp product
21. b. knows anatomy of scalp
22. c. a low alkaline content
23. b. a spatula
24. a. relation of patron
25. b. a better total treatment

Test II-2.3.2.

Answer Sheet

True or False

1. False
2. True
3. True
4. True
5. False
6. True
7. True
8. True
9. False
10. True
11. False
12. True
13. True
14. True
15. True

Multiple Choice

16. c. alcohol
17. b. dry hair
18. d. as often as needed
19. b. by rubbing between fingers
20. d. coarse hair
21. c. improve its condition
22. c. scalp
23. b. hair shaft
24. a. remove metallic dyes
25. a. kolestrol

Test II-3.1.2.

Answer Sheet

True or False

1. False
2. True
3. False
4. False
5. True
6. True
7. False
8. True
9. False
10. True
11. False
12. True
13. True
14. False
15. True

Multiple Choice

16. a. Placed properly on base
17. c. Base
18. c. Produce better, longer-lasting sets
19. a. Facial features
20. b. Size of rollers
21. b. A round face
22. a. Length
23. b. Length and width at forehead
24. a. To look shorter and wider
25. b. Reduced width across cheeks
26. b. Decreased width at forehead
27. c. Sweep hair up at back
28. c. Cover neck to minimize length
29. a. A close hair arrangement or bangs over forehead
30. b. Pile hair high on top, with a soft bang

Fill-Ins

31. base
32. slicing
33. stand-up curl
34. finger-waving
35. stem
36. forward
37. packing
38. back-combing
39. clockwise
40. skip-waving
41. maypole
42. over-directing
43. barrel
44. mobility
45. croquignole
46. under-directing
47. counterclockwise
48. parting
49. hair shaping
50. wet

Test II-4.2.5.

Answer Sheet

True or False

1. True
2. False
3. True
4. True
5. False
6. True
7. True
8. True
9. True
10. True
11. True
12. True
13. True
14. False
15. False
16. True
17. True
18. True
19. True
20. False

Multiple Choice

21. b. cut ends would be seen in finished haircut
22. a. cutting the ends off
23. c. nape line
24. b. remove excess bulk
25. a. scissors
26. c. hair shaping
27. d. the way one holds the scissors when not using them
28. b. between thumb and index finger
29. b. tapered ends
30. c. directly in front of patron

Fill-Ins

31. five
32. combs
33. individuality
34. clippers
35. backcombing
36. one-half to one
37. one and one-half
38. scissors
39. hair
40. guideline
41. shingling
42. stair-step
43. styling
44. tapering
45. layer-cutting
46. stylist
47. trimming
48. thinning
49. shaping
50. top-front

Test II-5.1.1.

Answer Sheet

Completion

1. fingers
2. wrists
3. palm
4. humerus
5. upper arm
6. carpal bones
7. forearm
8. forearm
9. thumb
10. phalanges

Multiple choice

11. b. clavicle and scapula
12. d. little-finger side of forearm
13. a. open the hand
14. d. bend the fingers
15. c. little-finger side of arm
16. a. brachial artery
17. d. 14
18. c. upper arm
19. b. separate the fingers
20. d. sensory and motor nerves

True or False

21. False
22. False
23. True
24. False
25. False

Test II-5.2.1.

Answer Sheet

Multiple Choice

1. c. brittle nails
2. d. acetone
3. a. free edge
4. b. mending paper
5. d. pedicuring
6. d. ingrown nails
7. c. special nail clippers
8. d. antiseptic
9. c. pumice stone
10. b. shampoo

True or False

11. true
12. false
13. true
14. false
15. true
16. false
17. true
18. false
19. false
20. true

Fill-Ins

21. manicuring
22. pedicuring
23. podiatrist
24. cotton
25. athlete's foot

Test II-6.2.6.

Answer Sheet

True or False

1. True
2. False
3. False
4. True
5. False
6. True
7. True
8. True
9. True
10. False
11. False
12. True
13. True
14. False

Multiple Choice

15. c. size of the rod
16. a. limpness
17. c. cool water
18. a. S-shape of wave pattern
19. c. when condition is cured
20. b. hair and scalp analysis
21. c. large
22. b. longer than average
23. c. smooth
24. c. pre-softening lotion
25. a. with regular, even partings
26. c. gentle shampoo
27. a. soften the hair
28. b. a soft perm
29. c. frizzy curls

Fill-Ins

30. softening
31. texture and porosity
32. expand
33. damage
34. larger
35. neutralizer
36. tint
37. overprocessing
38. hardening
39. curl
40. darken
41. absorb
42. processing
43. longer
44. neutralizer
45. milder
46. saturation
47. analysis
48. haircut
49. a shorter
50. texture

Test II-7.3.1.

Answer Sheet

True or False

1. False
2. True
3. False
4. False
5. False
6. True
7. False
8. True
9. True
10. True
11. True
12. True
13. True
14. True
15. False
16. True
17. True
18. False
19. True
20. False

Multiple Choice

21. c. straight
22. b. stabilizer
23. d. cosmetologist
24. a. porosity
25. b. hair-strand test
26. d. healthy
27. a. strong
28. d. ear
29. c. gloves
30. b. less processing time

Fill-Ins

31. chemical
32. elasticity
33. less
34. fixative or neutralizer
35. base
36. sodium hydroxide
37. bonds
38. relaxer
39. straight
40. less
41. difficult
42. needed
43. liquid
44. read
45. patch test
46. permanent
47. difficult
48. set
49. 24

Test II-8.1.1.

Answer Sheet

True or False

1. True
2. True
3. False
4. True
5. False
6. True
7. True
8. False
9. True
10. False
11. False
12. False
13. True
14. True
15. False
16. True
17. True
18. True
19. False
20. False
21. True
22. True
23. True
24. True
25. False

Fill-Ins

26. Temporary
27. Semi-permanent
28. Permanent
29. Lightening & Toning
30. Depth
31. Tone
32. Bleaching
33. Stripping
34. Toning
35. Cuticle
36. Medulla
37. Rinses
38. Predisposition
39. Allergies
40. Strand
41. Virgin
42. Darker
43. Aniline-derivitive

Multiple-Choice

44. d. temporary
45. b. coal tar
46. a. vegetables
47. c. penetrating color
48. a. coal tar derivitive
49. a. red
50. b. green
51. d. penetrating

Test II-8.3.3.

Answer Sheet

True or False

1. True
2. True
3. False
4. False
5. False
6. False
7. True
8. False
9. True
10. True
11. False
12. True
13. True
14. False
15. True
16. True
17. True
18. True
19. False
20. True
21. True
22. False
23. False
24. False
25. True

Fill-Ins

26. patch test
27. aniline
28. read manufacturer's directions
29. porous
30. mixing shades
31. strand test
32. semi-permanent
33. virgin hair
34. gloves
35. patron's

Multiple Choice

36. b. careful lathering
37. c. original application
38. d. cover gray
39. a. cuticle layer
40. d. 6 to 8 weeks
41. c. ash vs. red
42. b. always important
43. a. cortex layer
44. a. aniline-derivative
45. b. lighter than the hair
46. d. porosity
47. a. filler
48. b. all right
49. b. do change
50. c. deeper in tone

Test II-8.4.5.

Answer Sheet

True or False

1. True
2. False
3. False
4. False
5. False
6. True
7. True
8. False
9. False
10. True
11. True
12. True
13. False
14. True
15. True
16. True
17. True
18. True
19. False
20. True
21. False
22. False
23. False
24. False
25. True
26. True
27. False
28. False
29. False
30. True
31. True
32. True
33. False
34. False
35. False

Fill-Ins

36. Development time
37. dramatic
38. Lady Clairol
39. warm
40. cool
41. ash
42. lifting
43. shampoo
44. peroxide
45. dry
46. red and gold
47. skin
48. little
49. depth
50. tone

Test II-8.5.2.

Answer Sheet

True or False

1. False
2. True
3. False
4. False
5. False
6. True
7. False
8. False
9. False
10. True
11. True
12. True
13. True
14. False
15. True

Fill-Ins

16. Creme Toner
17. crystals
18. stripped
19. four
20. shorter
21. longer
22. penetrating
23. cap
24. mild
25. resistance

Test II-9.1.5.

Answer Test

Fill-Ins

1. occipital
2. frontal
3. parietal
4. temporal
5. ethmoid
6. sphenoid
7. nasal
8. cranial
9. hyoid
10. turbinal
11. lacrimal
12. vomer
13. maxillary
14. mandible
15. palatine
16. zygomatic
17. thorax
18. cervical
19. cranium
20. anterior; posterior
21. risorius
22. zygomatic
23. quadratus labii superioris
24. canine
25. frontalis
26. epicranius
27. levator palpebrae superioris
28. dilator naris
29. mentalis
30. triangularis
31. superior
32. anterior
33. orbicularis oculi
34. quadratus labii inferioris
35. posterior
36. corrugator
37. procerus
38. orbicularis oris
39. occipitalis
40. nose
41. sterno cleido mastoid
42. buccinator
43. platysma
44. latissimus dorsi
45. pectoralis major
46. pectoralis minor
47. temporalis
48. serratus anterior
49. trapezius
50. masseter
51. origin
52. insertion

Test II-9.2.5.

Answer Sheet

Fill-Ins

1. Trigeminal
2. ophthalmic
3. supra-orbital
4. nasal
5. lacrimal
6. supra-trochlear
7. infra-trochlear
8. mandibular
9. anterior
10. auriculo-temporal
11. inferior alveolar
12. mental
13. seventh cranial
14. posterior auricular
15. buccal
16. mandibular
17. temporal
18. zygomatic
19. cervical
20. eleventh cranial
21. spinal cord
22. head
23. smaller occipital
24. great auricular
25. cervical cutaneous

True or False

26. True
27. True
28. False
29. True
30. False
31. True
32. False
33. True
34. True
35. True

Multiple Choice

36. a. transverse facial artery
37. c. zygomatic
38. d. lacrimal
39. a. all the teeth along the lower jaw
40. b. infra-orbital nerve
41. d. auriculo-temporal
42. a. the fifth cranial nerve
43. c. buccal
44. b. chin and lower lip
45. d. frontal artery

Fill-Ins

46. blood
47. anterior auricular
48. internal jugular; external jugular
49. occipital
50. water, oxygen, food, and secretions

Test II-9.4.5.

Answer Sheet

True or False

1. True
2. False
3. True
4. True
5. True
6. True
7. True
8. False
9. True
10. True
11. True
12. True
13. False
14. True
15. True
16. False
17. True
18. True
19. True
20. False
21. True
22. True
23. True
24. True
25. False

Matching Letters

26. B
27. D
28. I
29. E
30. O
31. K
32. G
33. C
34. J
35. L
36. F
37. H
38. M
39. N
40. A

Fill-Ins

41. Comedo extractor
42. Blackheads
43. Acne
44. Dermatologist
45. Allergy
46. Allergen
47. Lesion
48. Freckle
49. Epidermis
50. Elasticity

Test II-9.5.2.

Answer Sheet

True or False

1. False
2. False
3. True
4. True
5. True
6. False
7. True
8. False
9. True
10. False

Fill-Ins

11. antiseptic
12. above
13. below
14. pencil
15. emollient cream
16. personal appearance
17. eye
18. distance
19. natural
20. shape

Multiple Choice

21. d. physical depilatation
22. c. eyebrow pencil
23. a. wax
24. b. facial
25. d. in which the hair grows

TRANSPARENCIES

II-2.2.4.A.	External Carotid Artery
II-2.2.4.B.	External Maxillary Artery
II-2.2.4.C.	Superficial Temporal Artery
II-2.2.4.D.	Occipital Artery
II-2.2.4.E.	Posterior Auricular Artery
II-2.2.4.F.	Ophthalmic Artery

II-3.1.3.	Style II-3.1.3.
II-3.1.4.	Style II-3.1.4.
II-3.1.5.	Style II-3.1.5.
II-3.1.6.	Style II-3.1.6.
II-3.1.7.	Style II-3.1.7.
II-3.1.8.	Style II-3.1.8.
II-3.1.9.	Style II-3.1.9.
II-3.1.10.	Style II-3.1.10.
II-3.1.11.	Style II-3.1.11.
II-3.1.12.	Style II-3.1.12.
II-3.1.13.	Style II-3.1.13.
II-3.1.14.	Style II-3.1.14.
II-3.1.15.	Style II-3.1.15.

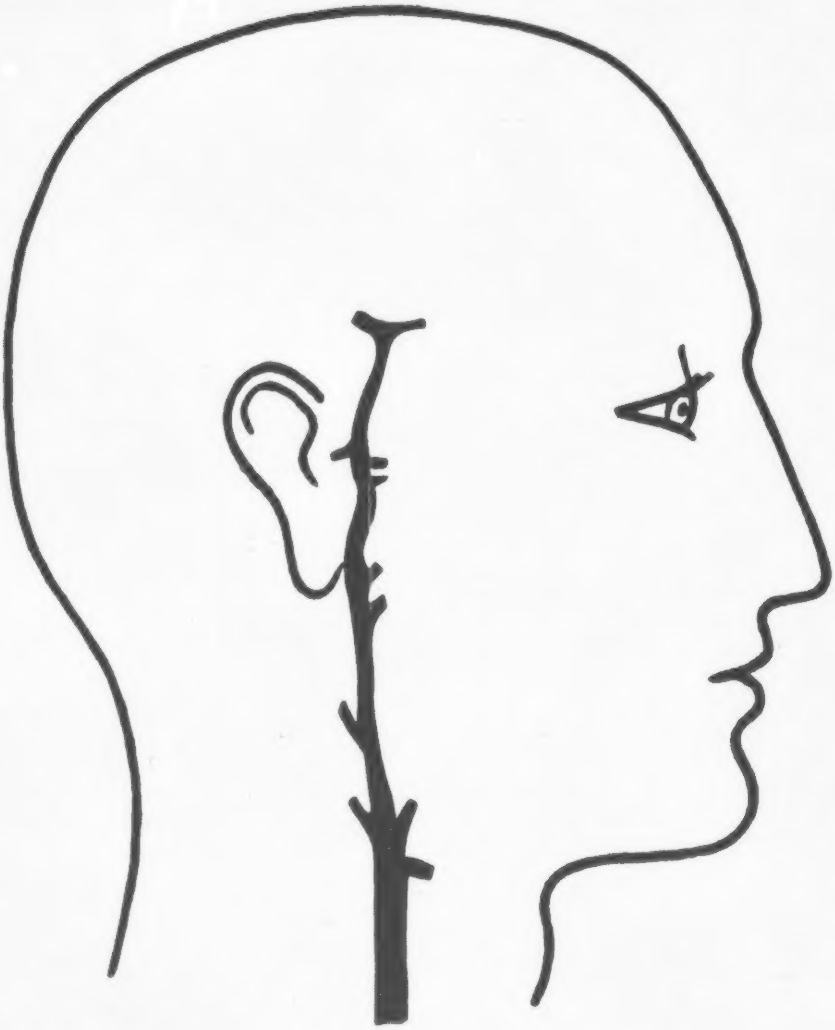
II-4.1.2.	Parts of a Shaper
II-4.1.3.	Slither Cutting
II-4.1.4.	Parts of the Thinning Shears
II-4.2.3.A.	Round-Shape Neckline Cut
II-4.2.3.B.	Pointed-Nape Neckline Cut
II-4.2.3.C.	Duck's Back Shape in Cutting
II-4.2.3.D.	Shingle
II-4.2.4.A.	Undercutting
II-4.2.4.B.	Intercutting
II-4.2.5.A.	The Straight Bang
II-4.2.5.B.	The Curly Bang
II-4.2.5.C.	The Pixie Bang
II-4.2.5.D.	The Side Bang
II-4.3.1.A.	Sectioning for a Basic Cut
II-4.3.1.B.	The Guideline
II-4.3.1.C.	Vertical Sections
II-4.3.2.A.	Blocking for a Cap Cut
II-4.3.2.B.	The Side of a Cap Cut
II-4.3.2.C.	The Nape of a Cap Cut

II-6.1.1.A.	Division of Hair (I-3.4.1.A.)
II-6.1.1.B.	Replacement of Hair (I-3.4.1.B.)
II-6.1.1.C.	Hair Root (I-3.4.2.A.)
II-6.1.1.D.	Cross Section of Hair and Follicle (I-3.4.2.B.)
II-6.1.1.E.	Arrector Pili Muscle (I-3.4.2.C.)
II-6.1.1.F.	Sebaceous Gland (I-3.4.2.D.)
II-6.1.1.G.	Hair and Follicle (I-3.4.2.E.)
II-6.1.1.H.	Hair Porosity

TRANSPARENCIES (continued)

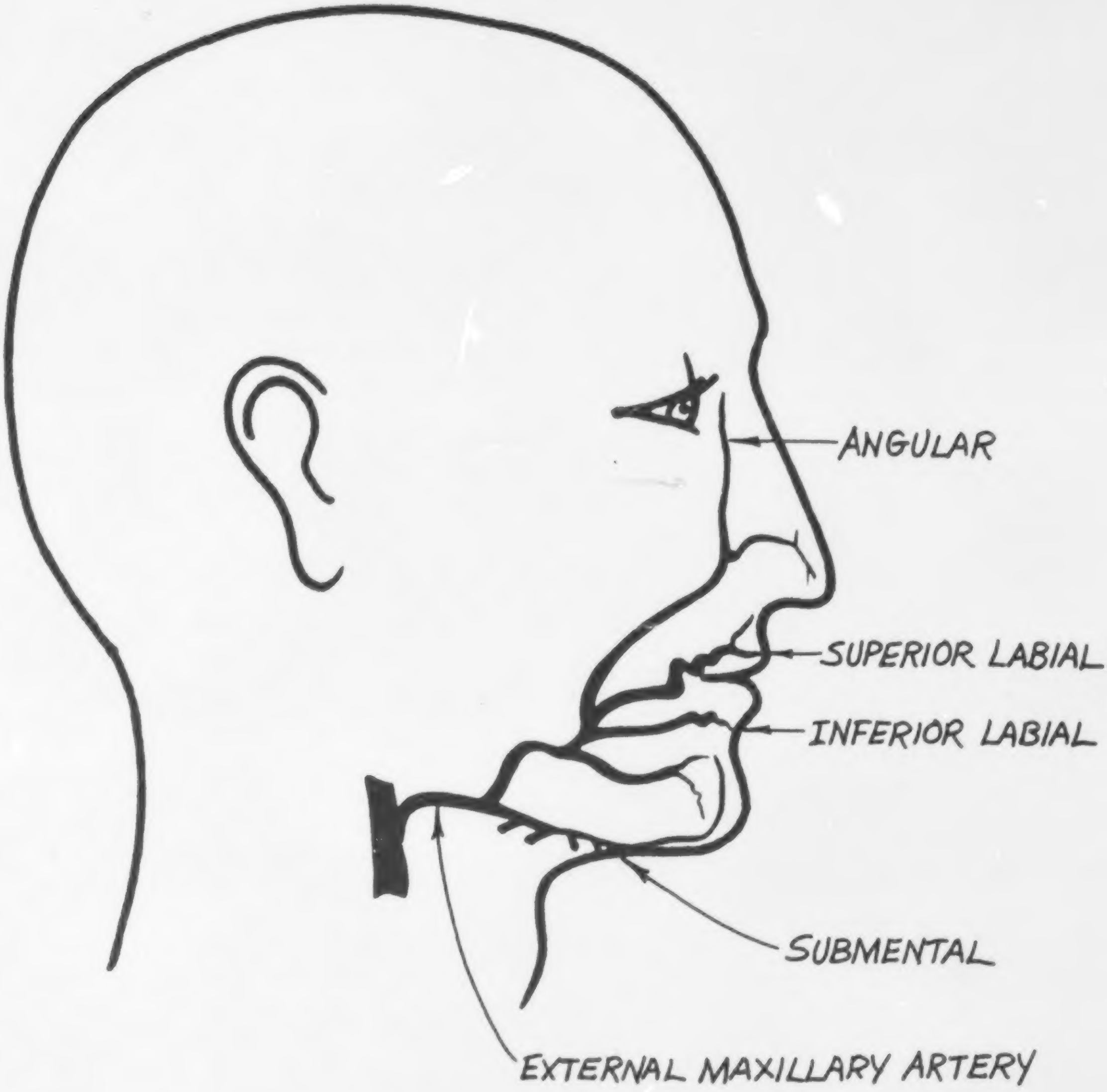
II-6.2.1.A.	The Spiral Wave
II-6.2.1.B.	Croquignole Wave
II-6.2.1.C.	Machineless Wave
II-6.2.1.D.	Wrapping a Cold-Wave Rod
II-6.2.2.A.	Basic Cold-Wave Sectioning
II-6.2.2.B.	Stylized Cold-Wave Sectioning A.
II-6.2.2.C.	Stylized Cold-Wave Sectioning B.
II-6.2.5.	Permanent Wave Record Card
II-8.4.2.	Color Comparison Chart
II-9.1.1.A.	Bones of the Head, Face, and Neck
II-9.1.1.B.	Bones of the Chest
II-9.1.2.	Muscles of the Mouth
II-9.1.3.A.	Muscles of the Eyes
II-9.1.3.B.	Muscles of the Nose
II-9.1.3.C.	Muscles of Mastication
II-9.1.4.A.	Muscles of the Chest
II-9.1.4.B.	Muscles of the Back and Neck
II-9.2.1.A.	Trigeminal Nerve -- Ophthalmic Division
II-9.2.1.B.	Trigeminal Nerve -- Maxillary Division
II-9.2.1.C.	Trigeminal Nerve -- Mandibular Division
II-9.2.2.A.	Posterior Auricular Nerve
II-9.2.2.B.	Temporal and Zygomatic Nerves
II-9.2.2.C.	Buccal Nerve
II-9.2.2.D.	Mandibular Nerve
II-9.2.3.	Cervical and Accessory Nerves
II-9.3.1.A.	Effleurage
II-9.3.1.B.	Petrissage
II-9.3.1.C.	Friction
II-9.3.1.D.	Tapotement
II-9.5.2.A.	Eyebrow Styles I
II-9.5.2.B.	Eyebrow Styles II

EXTERNAL CAROTID ARTERY



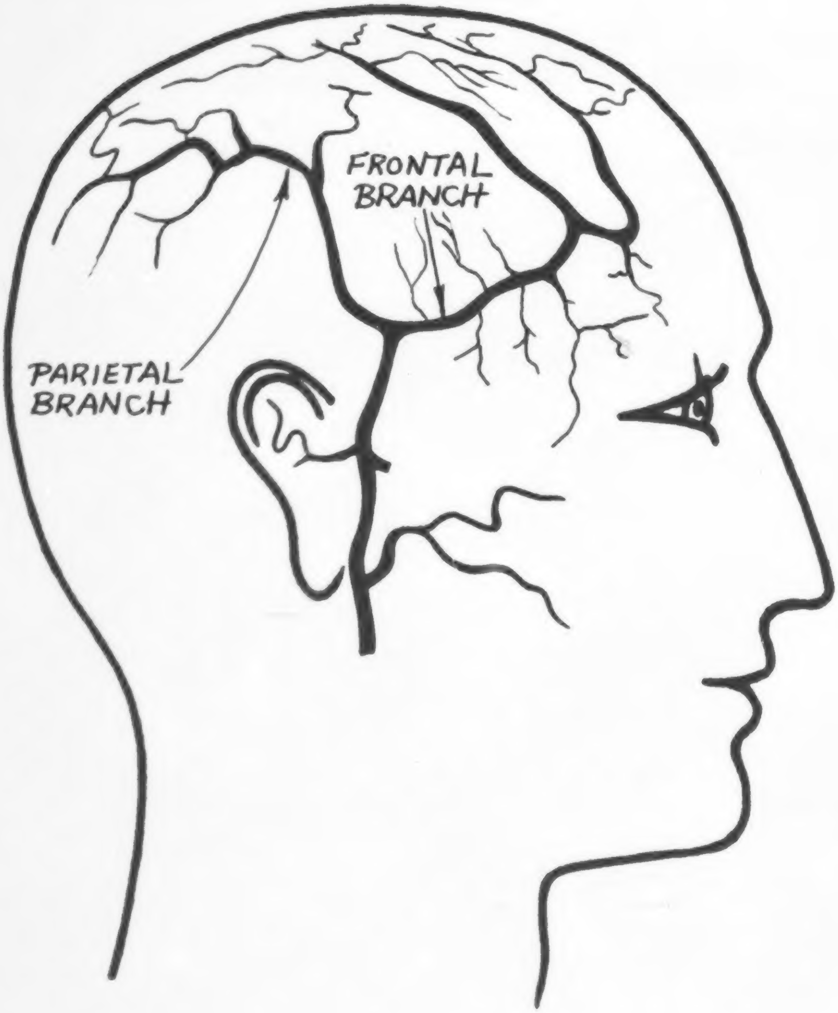
TRANSPARENCY II 2.2.4. A

EXTERNAL MAXILLARY ARTERY


ANGULAR
SUPERIOR LABIAL
INFERIOR LABIAL
SUBMENTAL
EXTERNAL MAXILLARY ARTERY

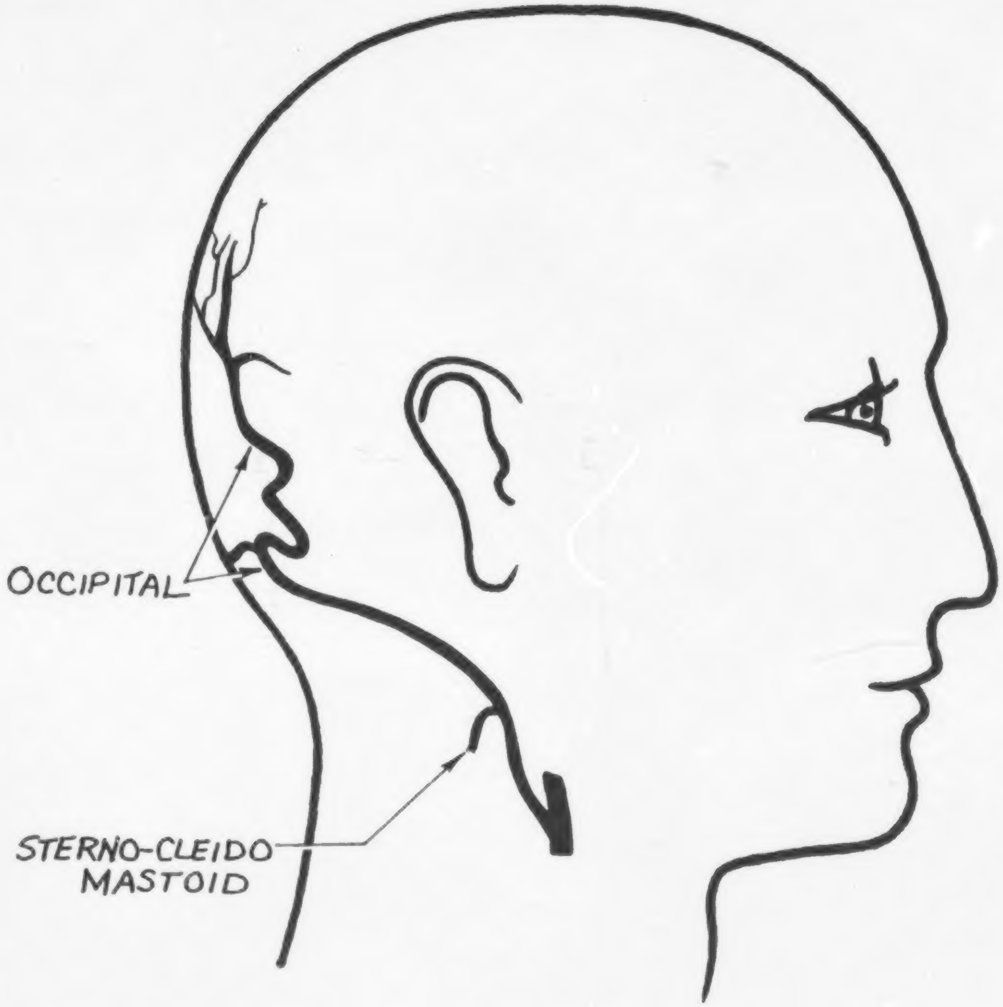
TRANSPARENCY II 2.2.4. B

SUPERFICIAL TEMPORAL ARTERY


FRONTAL BRANCH
PARIETAL BRANCH

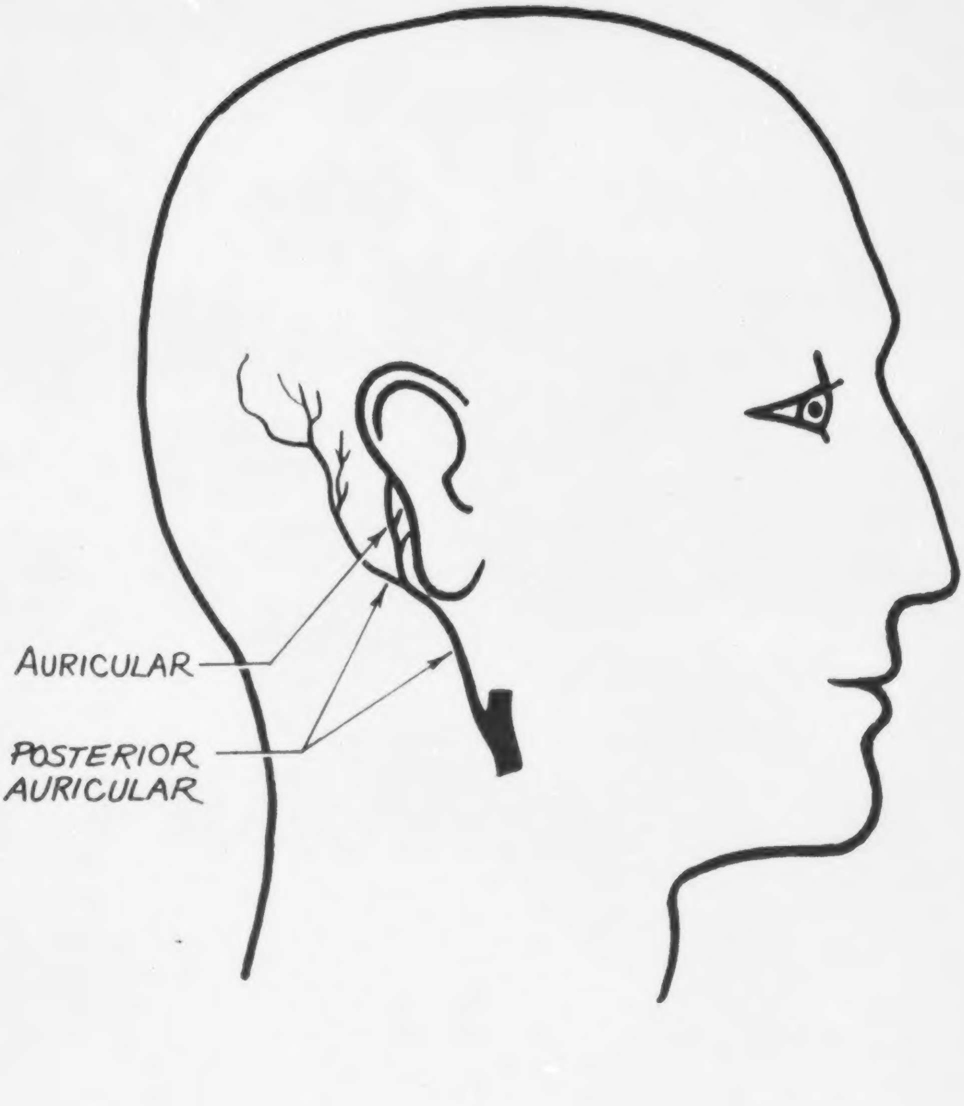
TRANSPARENCY II 2.2.4. C

OCCIPITAL ARTERY


OCCIPITAL
STERNO-CLEIDO
MASTOID

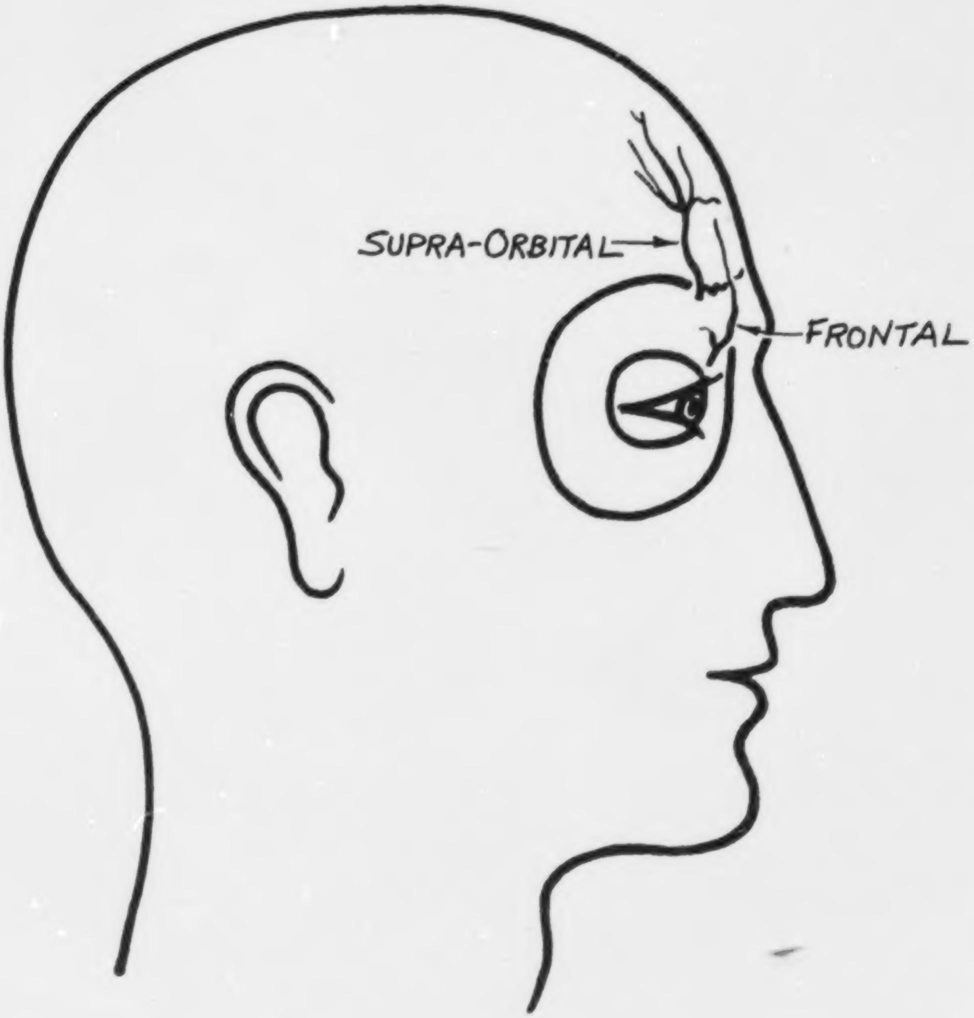
TRANSPARENCY II 2.2.4. D

POSTERIOR AURICULAR ARTERY


AURICULAR
POSTERIOR AURICULAR

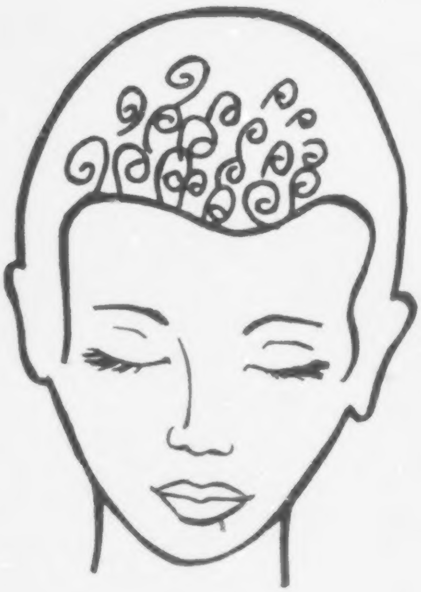
TRANSPARENCY II 2.2.4. E

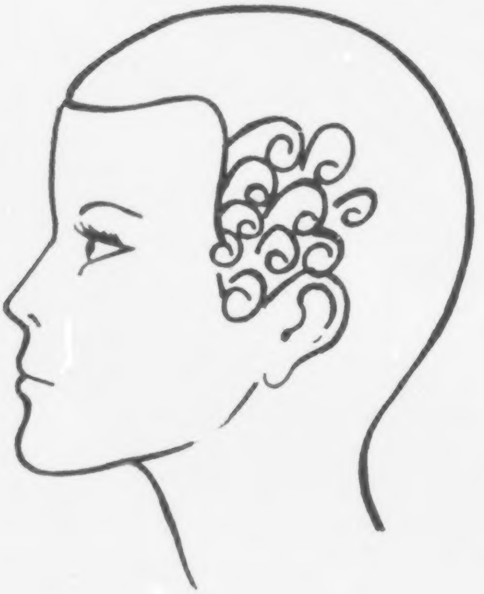
OPHTHALMIC ARTERY

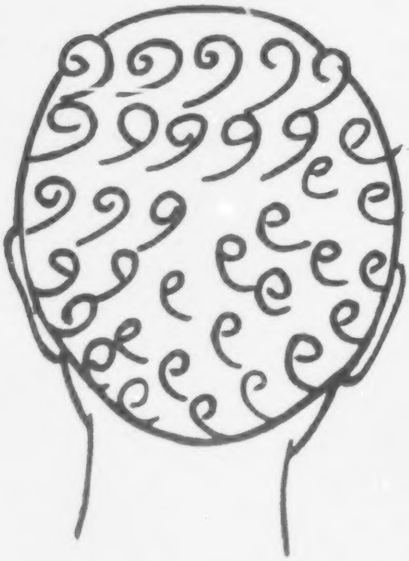

SUPRA-ORBITAL
FRONTAL

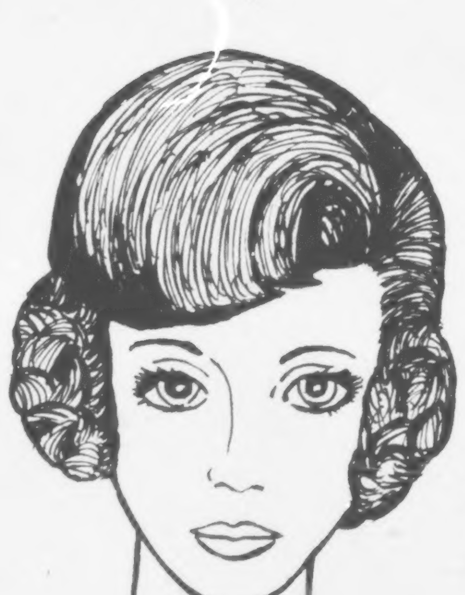
TRANSPARENCY II 2.2.4. F

STYLE II 3.1.3.



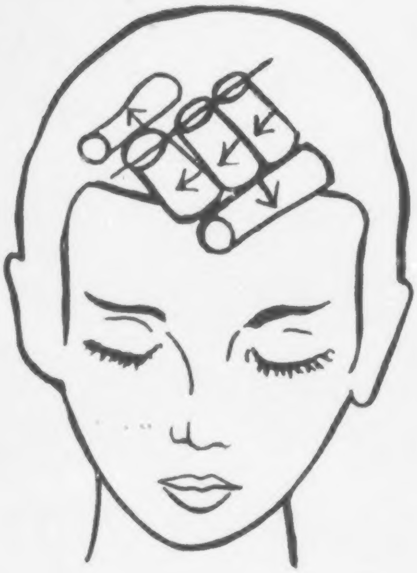


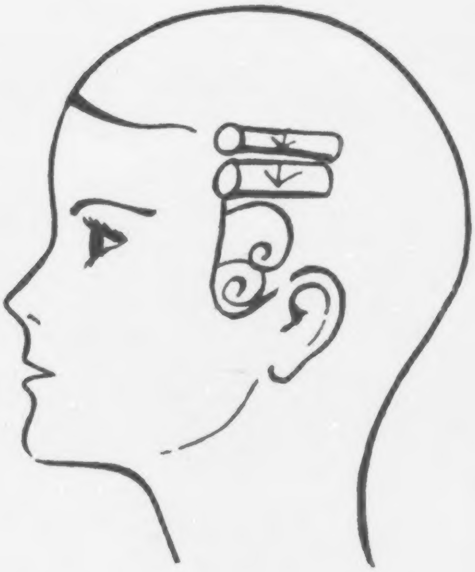


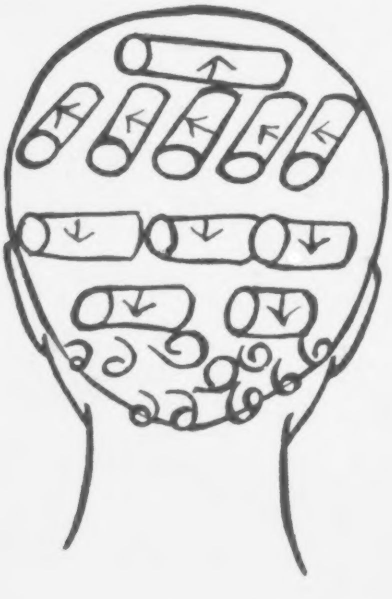


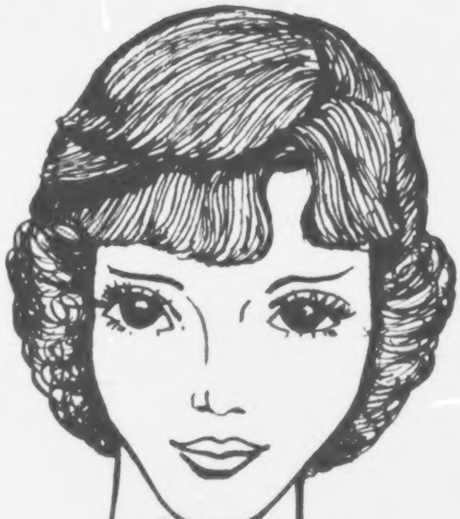
TRANSPARENCY II 3.1.3.

STYLE II 3.1.4.



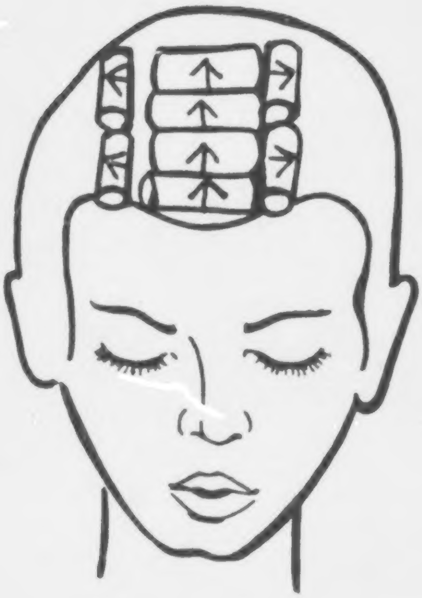


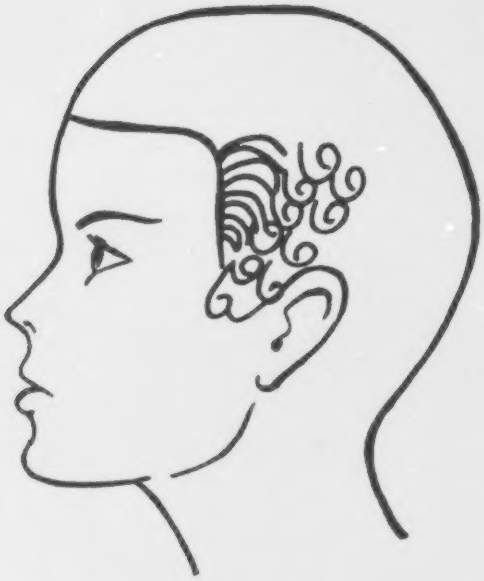


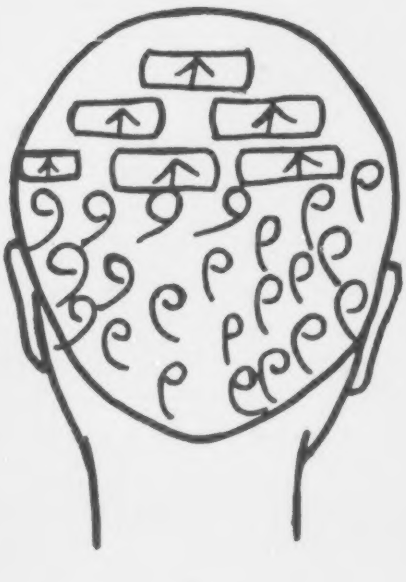


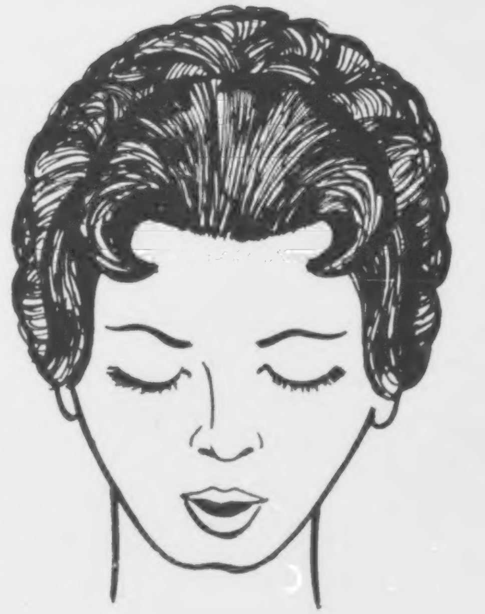
TRANSPARENCY II 3.1.4.

STYLE II 3.1.5.



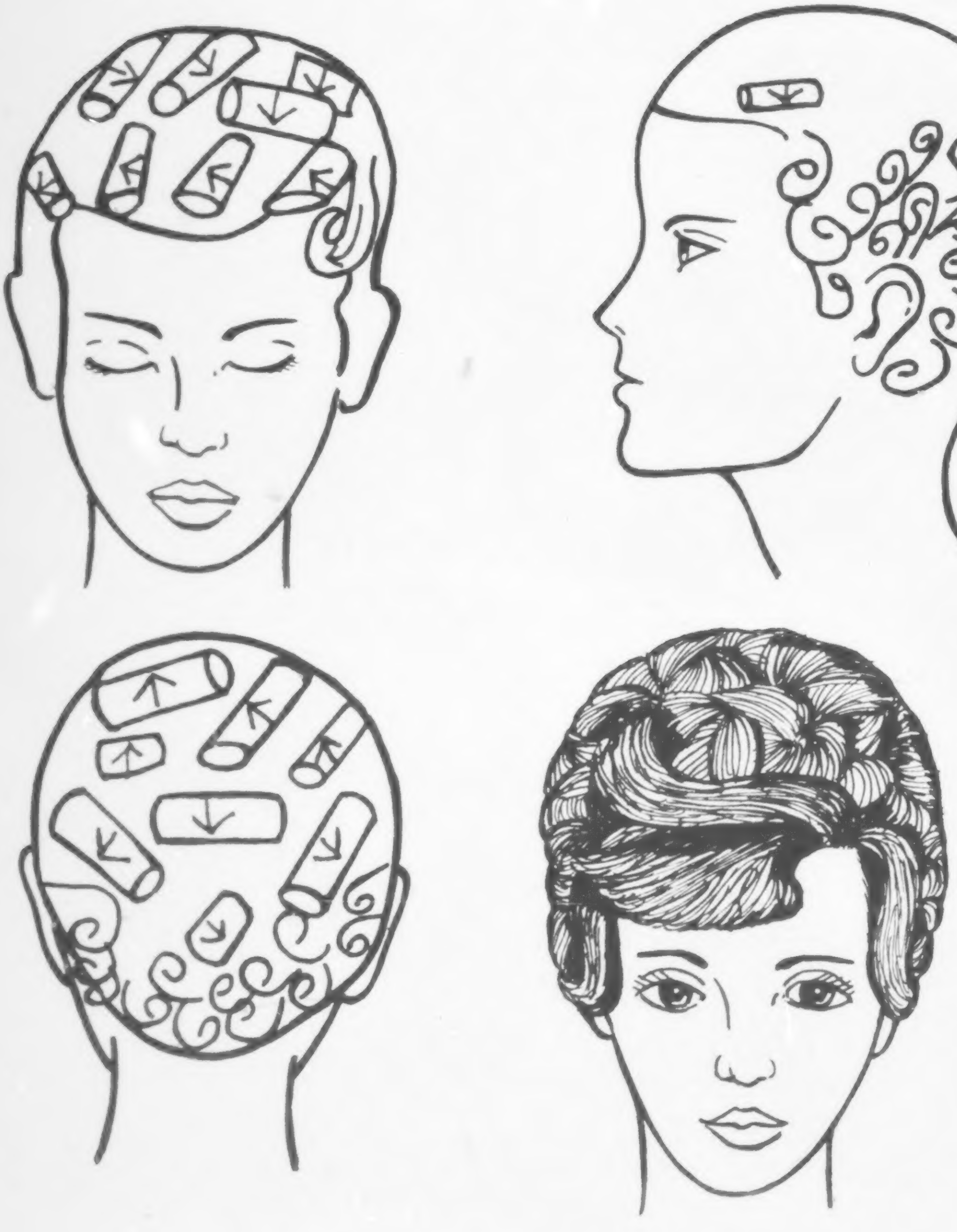






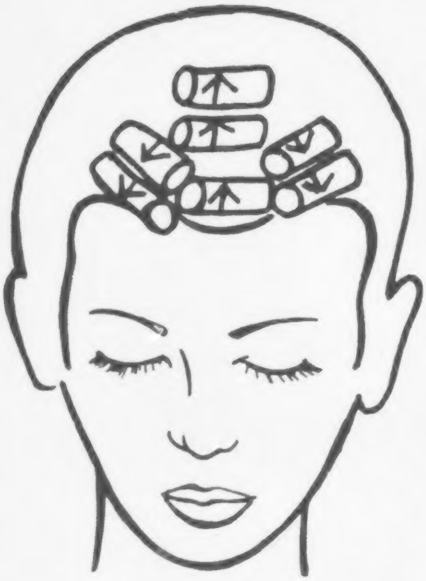
TRANSPARENCY II 3.1.5.

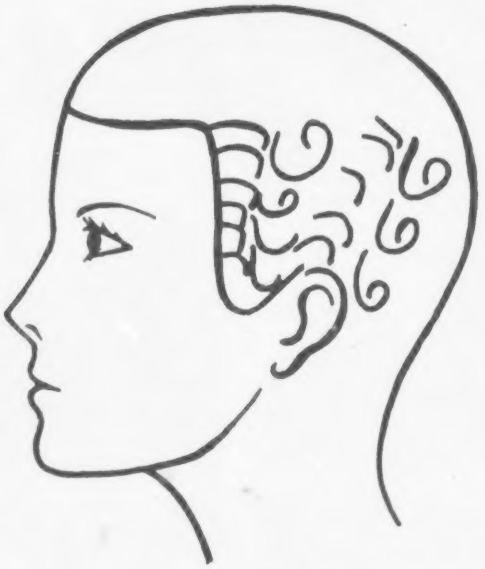
STYLE II 3.1.6.

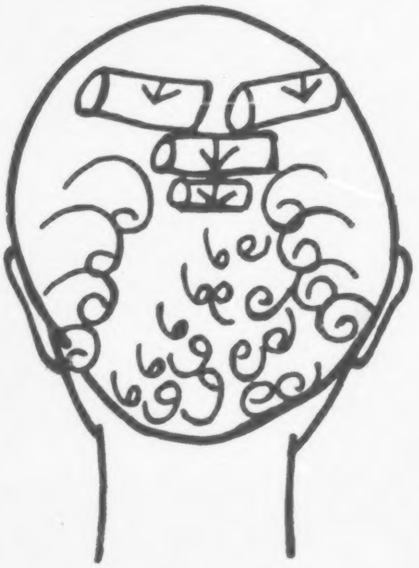


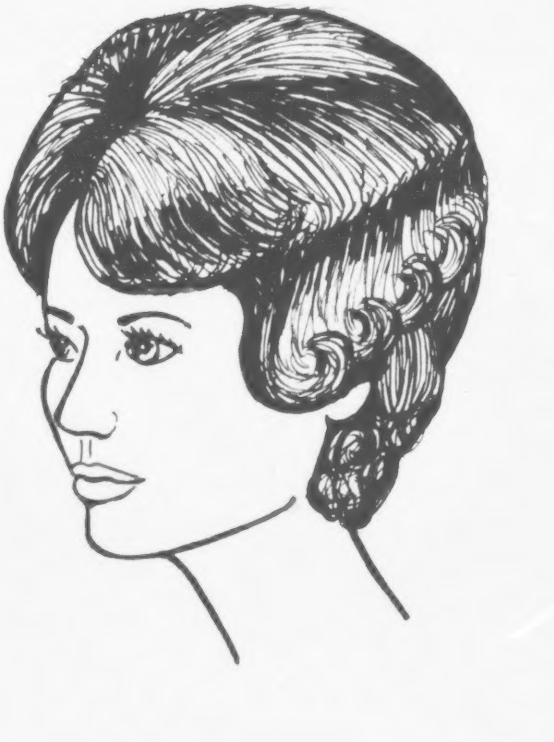
TRANSPARENCY II 3.1.6.

STYLE II 3.I.7.



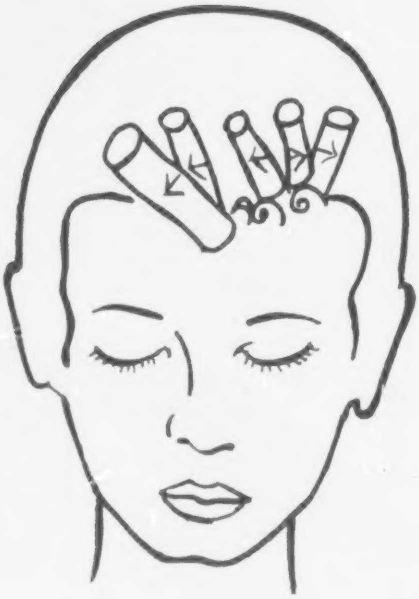


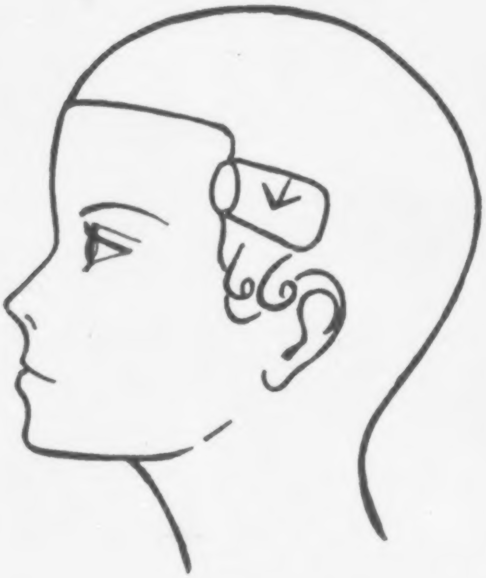


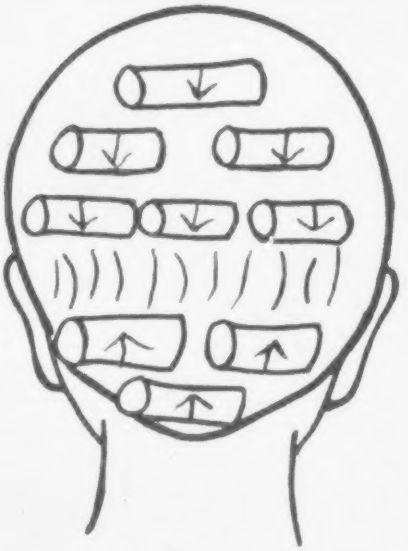


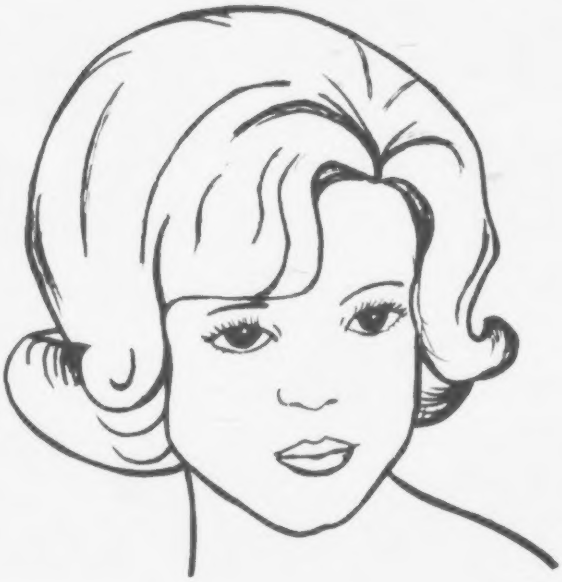
TRANSPARENCY II 3.I.7.

STYLE II 3.1.8.



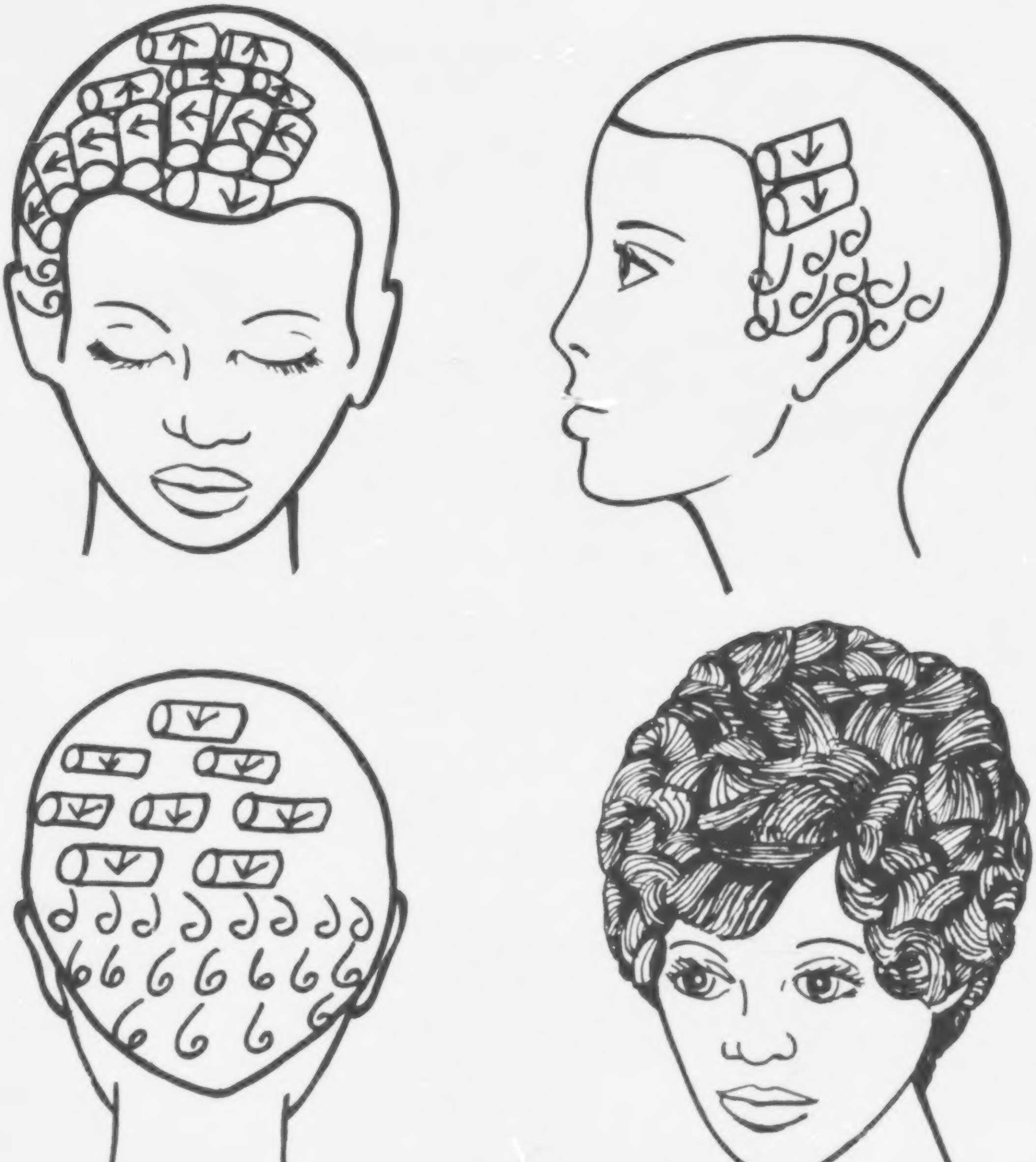






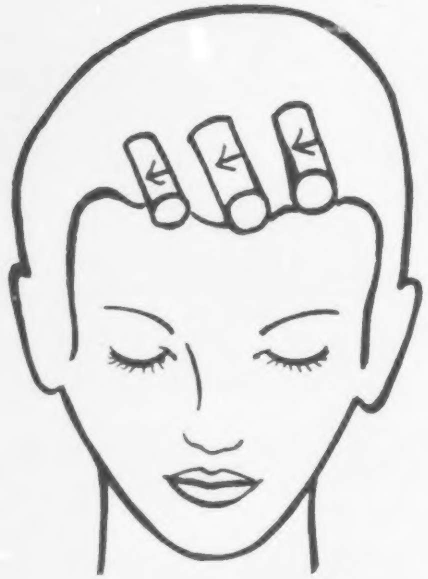
TRANSPARENCY II 3.1.8.

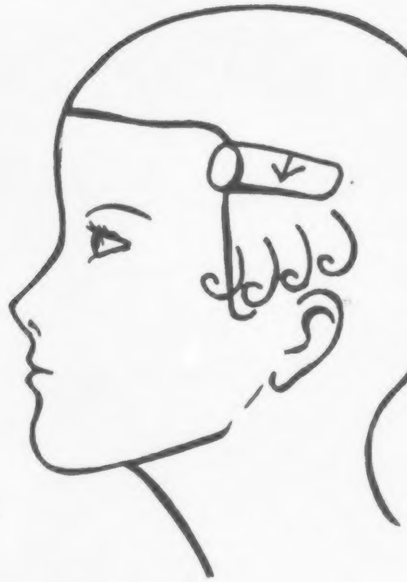
STYLE II 3.1.9.

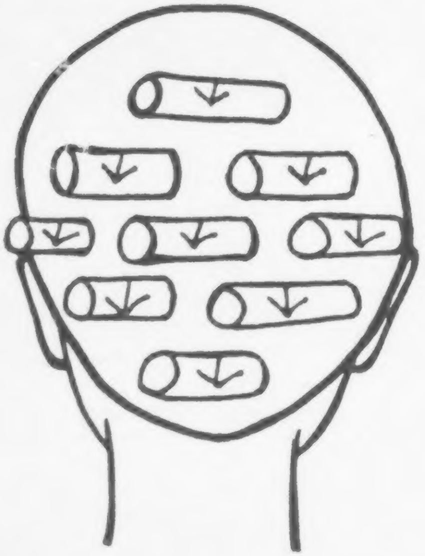


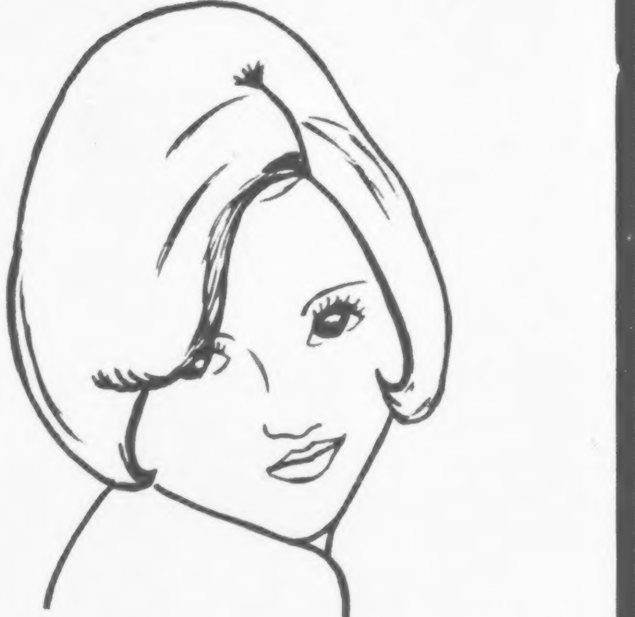
TRANSPARENCY II 3.1.9.

STYLE II 3.1.10.



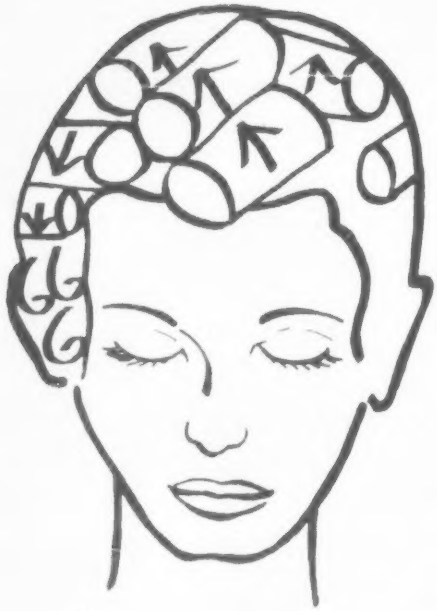


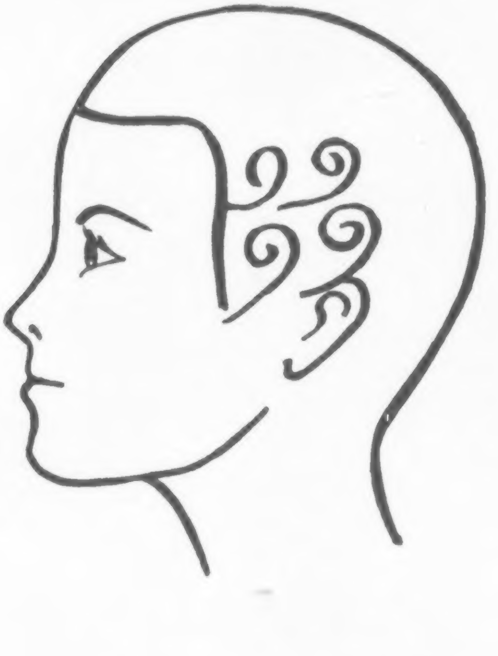


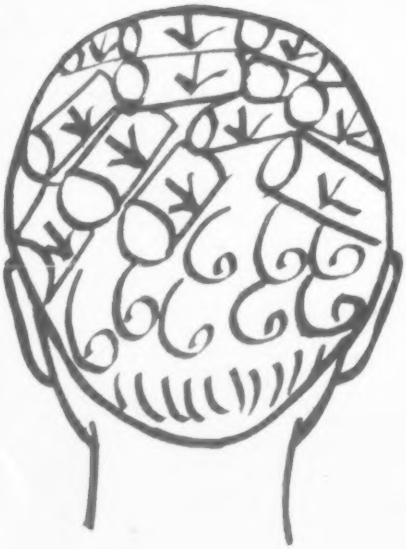


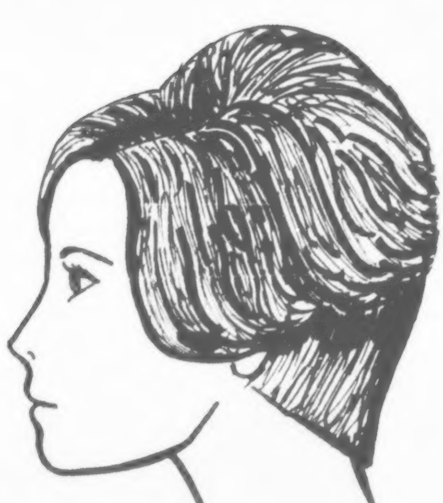
TRANSPARENCY II 3.1.10.

STYLE II 3.I.II.



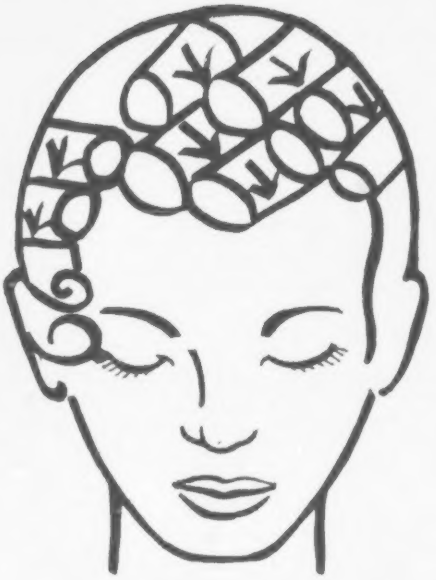


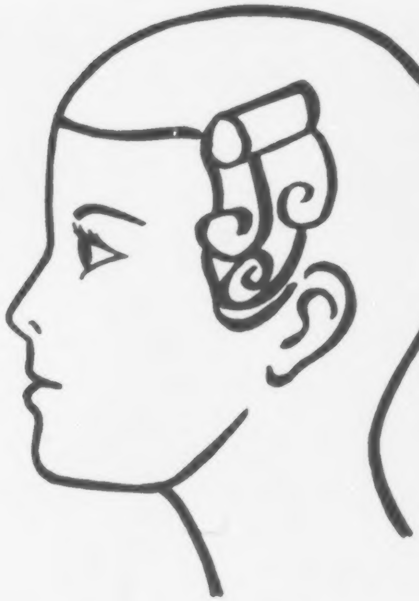


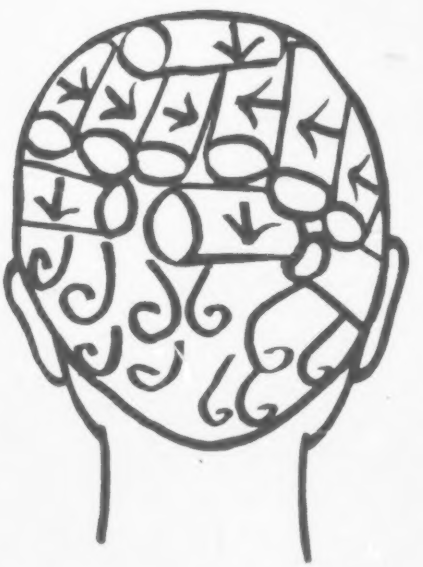


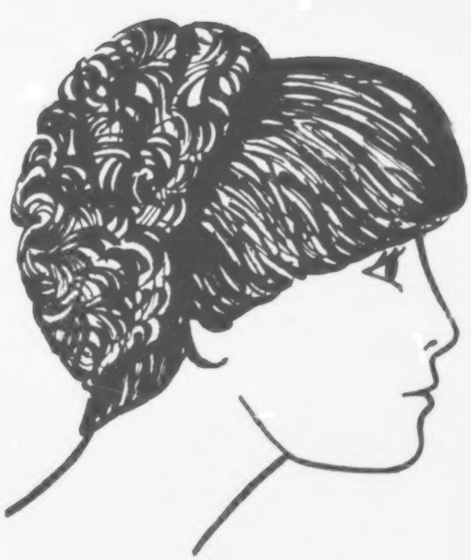
TRANSPARENCY II 3.I.II.

STYLE II 3.1.12.



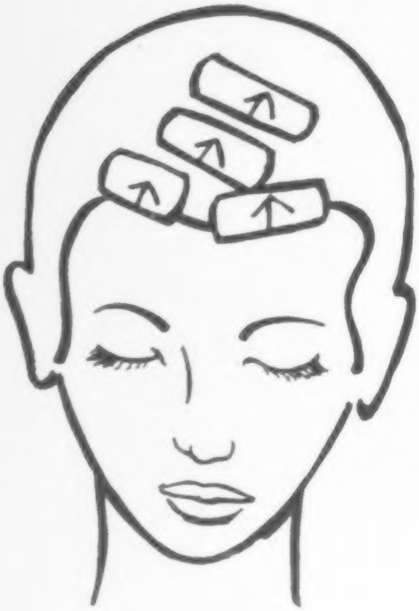


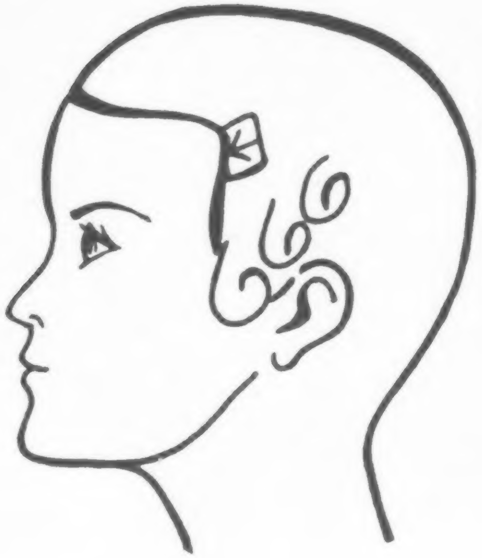


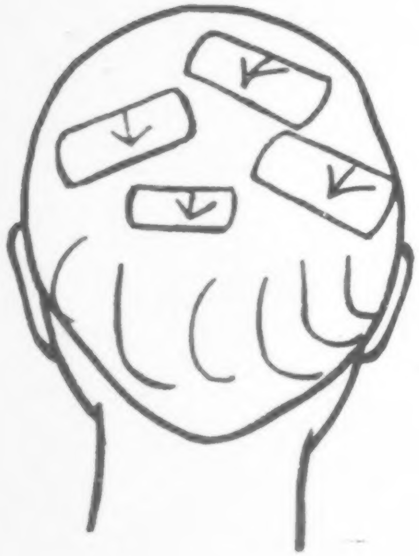


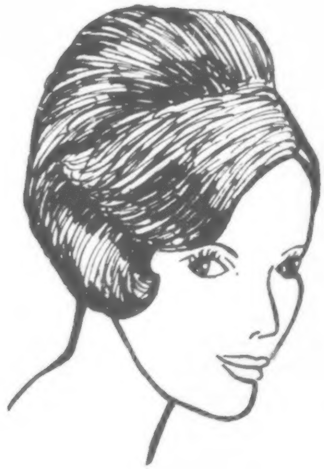
TRANSPARENCY II 3.1.12.

STYLE II 3.1.13.



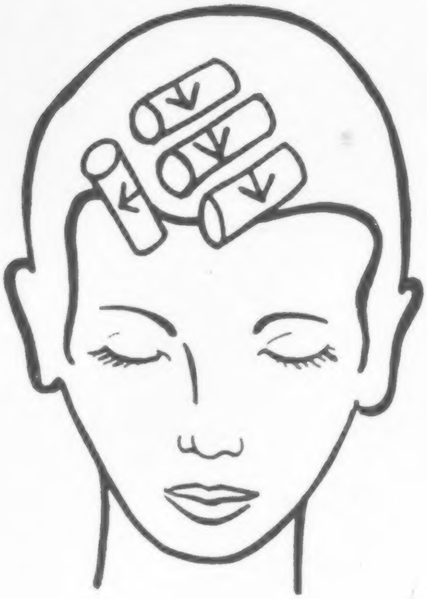


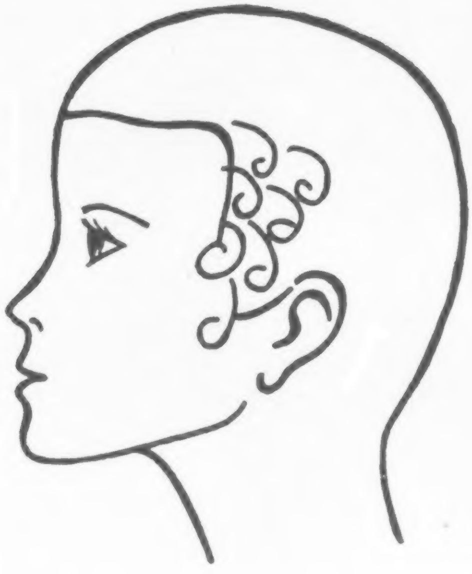


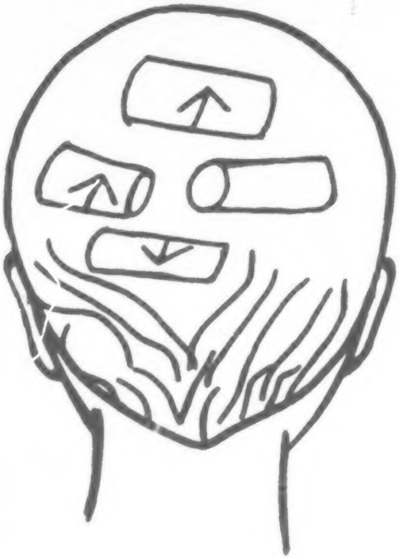


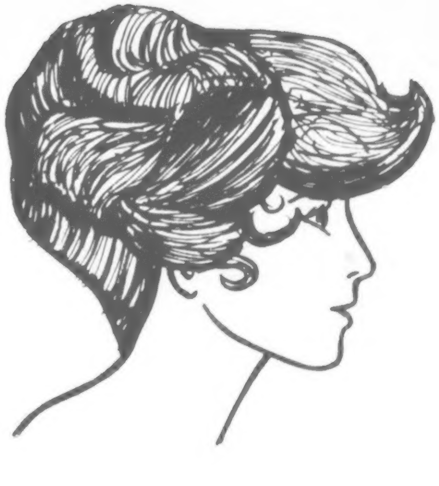
TRANSPARENCY II 3.1.13.

STYLE II 3. I. 14.



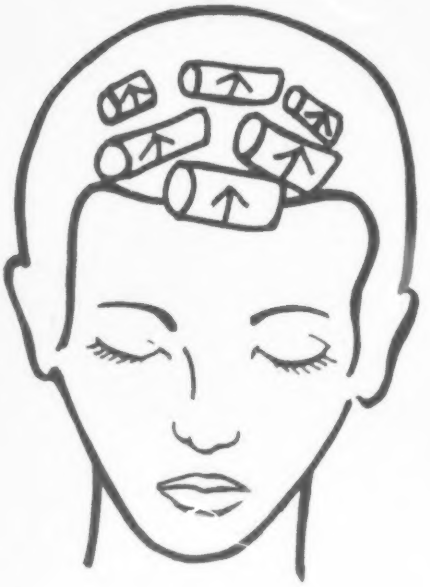


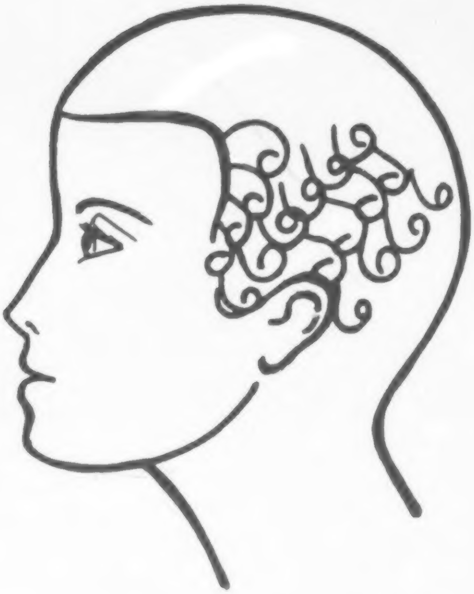


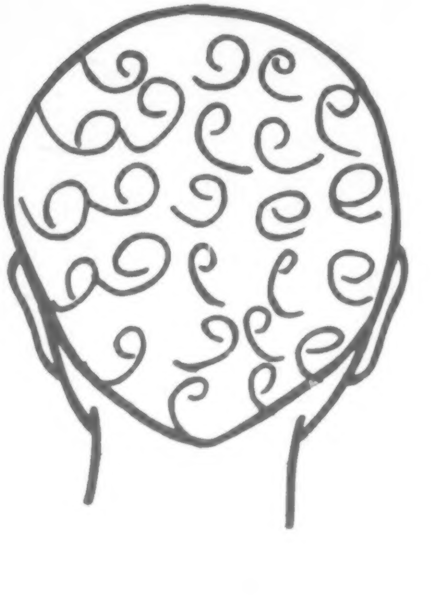


TRANSPARENCY II 3. I. 14.

STYLE II 3.1.15.







TRANSPARENCY II 3.1.15.

← HANDLE

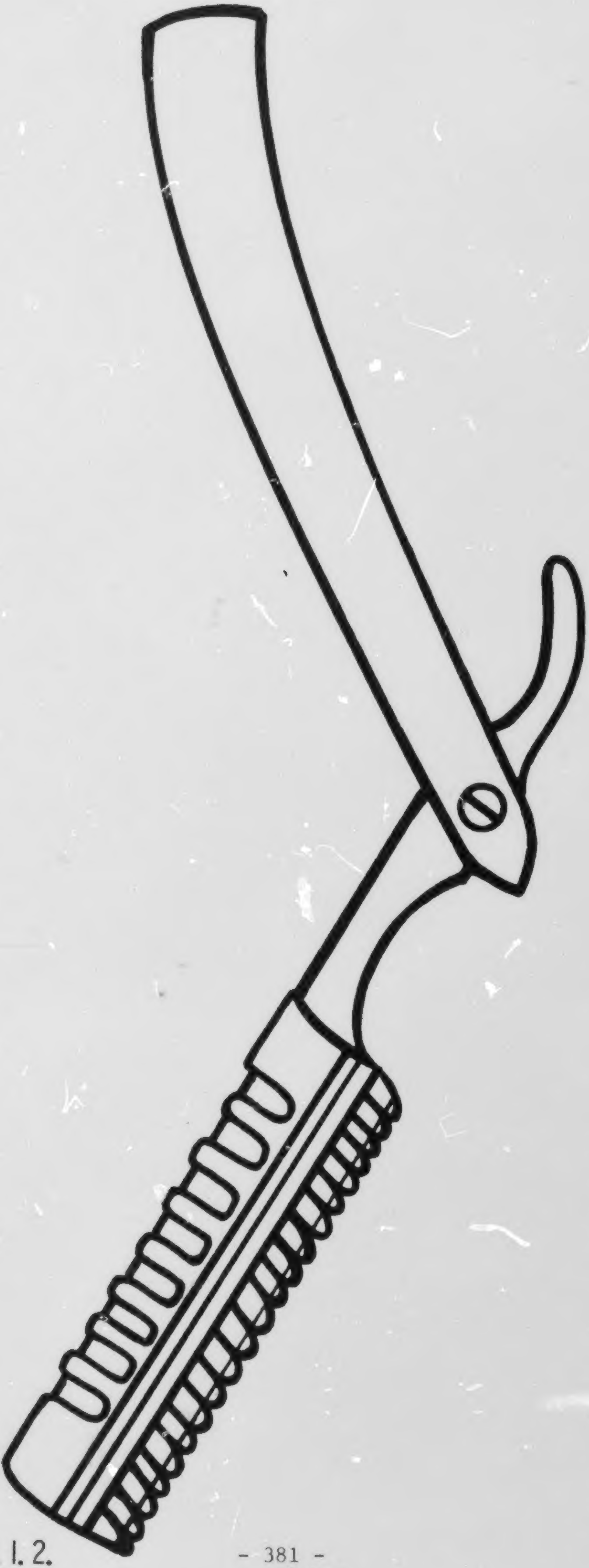
PARTS OF A SHAPER

← TANG

← SHANK

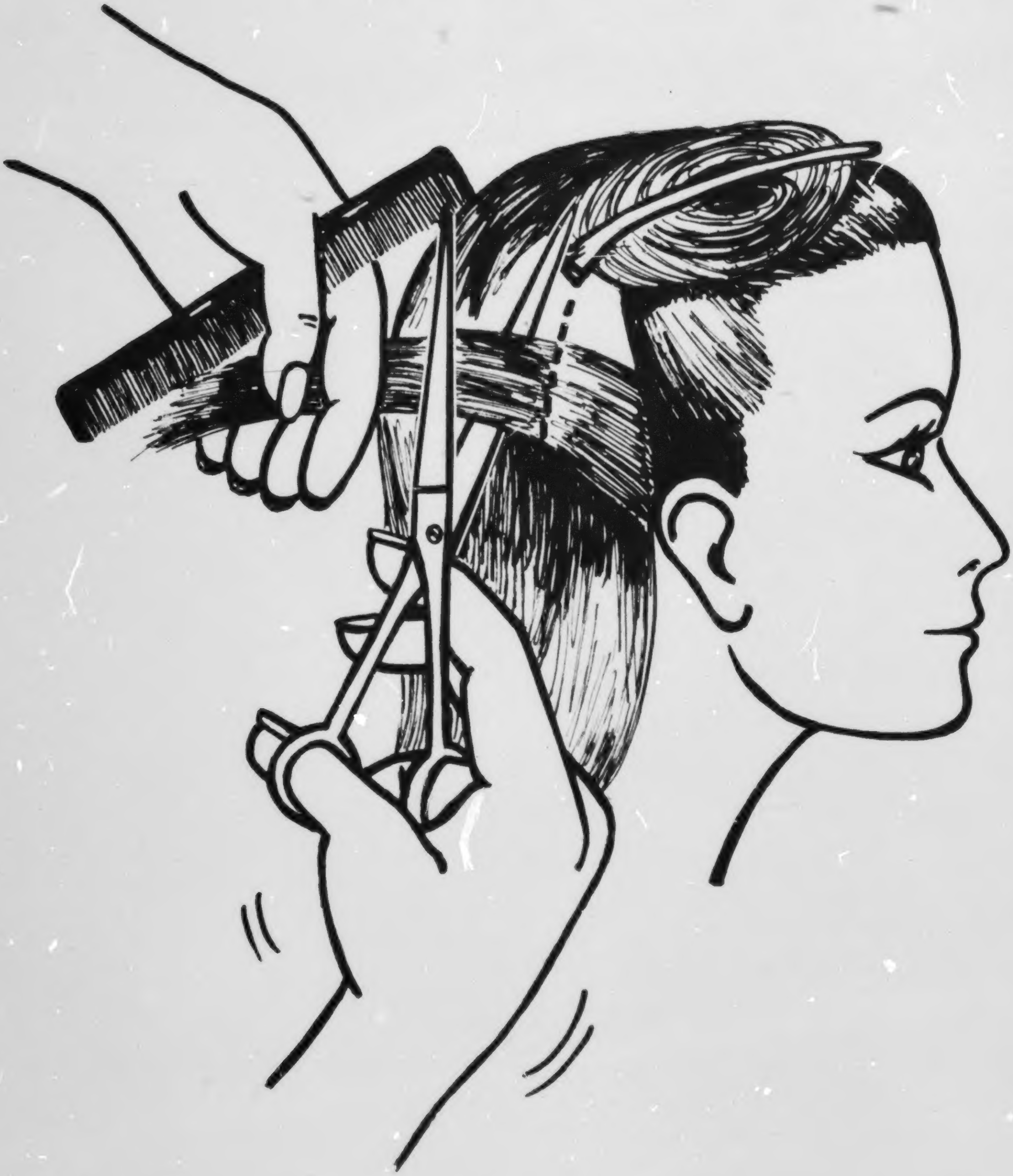
← GUARD

TRANSPARENCY II 4.1.2. (OVERLAY)



TRANSPARENCY II 4.I.2.

SLITHER CUTTING



TRANSPARENCY 11 4.1.3.

FINGER GRIP

FINGER BRACE

THUMB GRIP

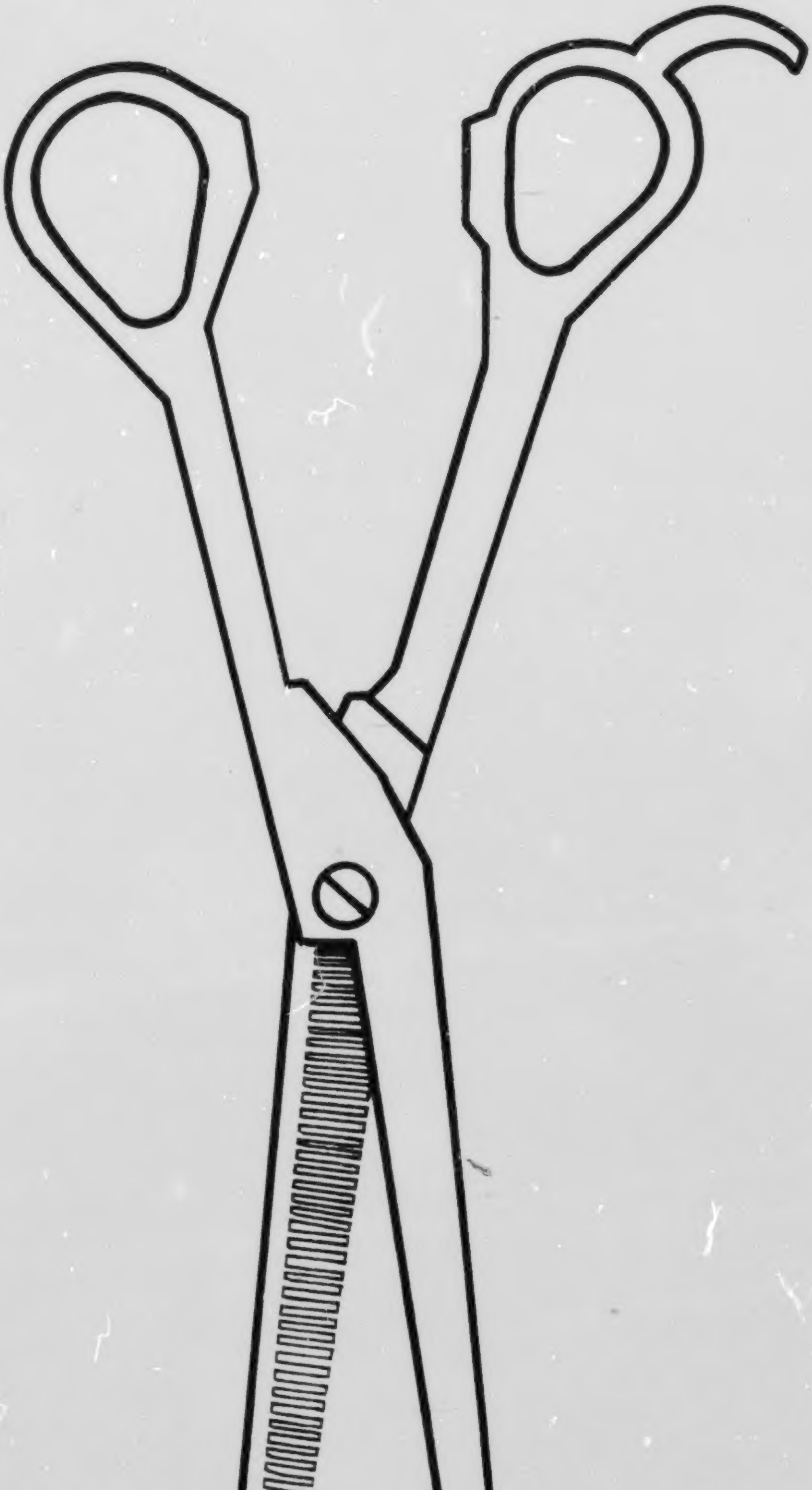
SHANK

PARTS OF THE THINNING SHEARS

PIVOT AND SCREW

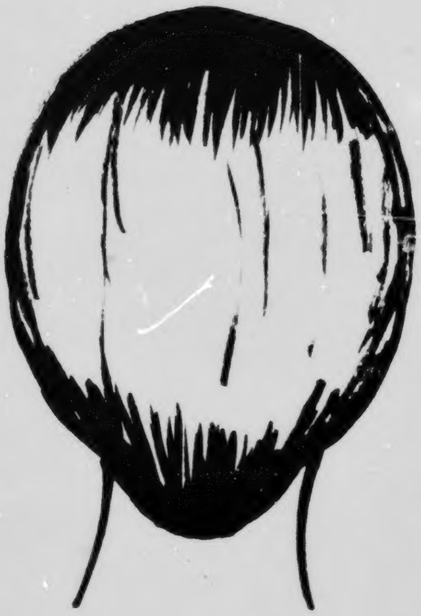
CUTTING EDGES

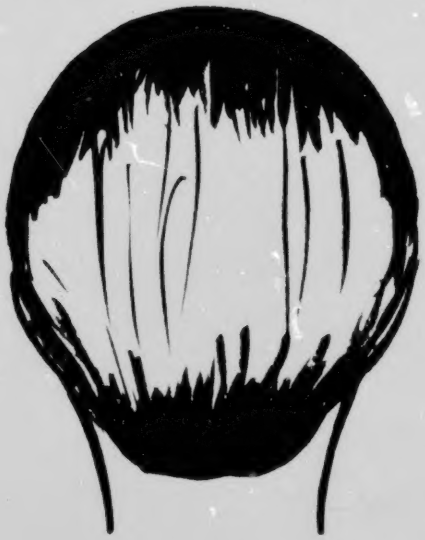
TRANSPARENCY II 4.1.4. (OVERLAY)



TRANSPARENCY II 4.1.4.

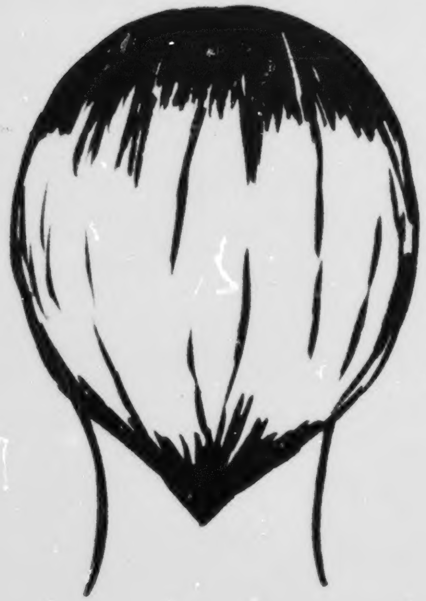
ROUND SHAPE NECKLINE CUT

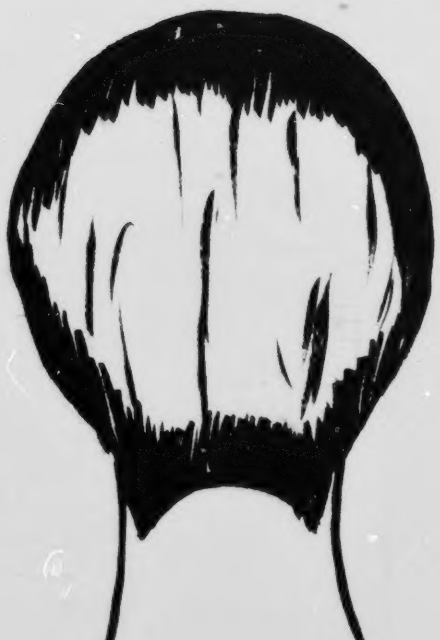




TRANSPARENCY II 4.2.3. A

POINTED NAPE NECKLINE CUT

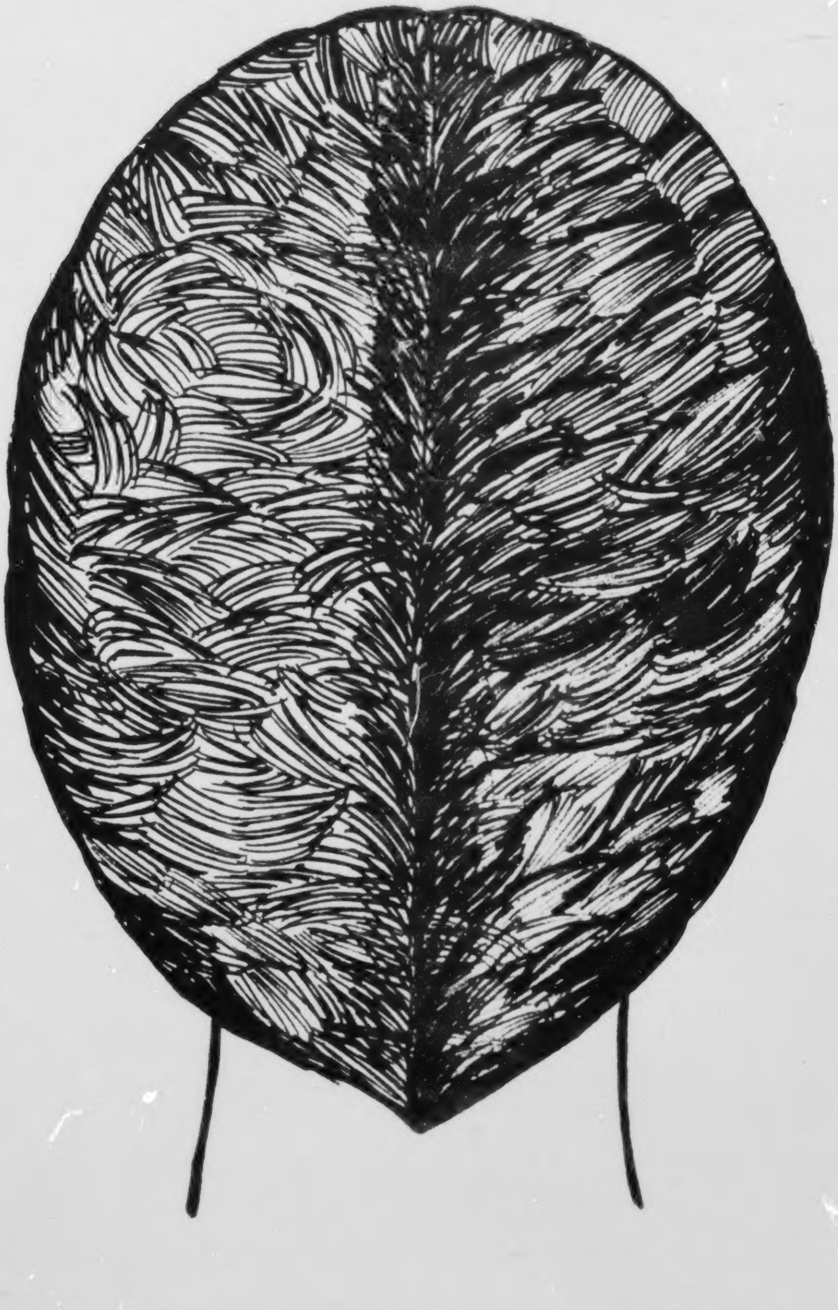




TRANSPARENCY II 4.2.3. B

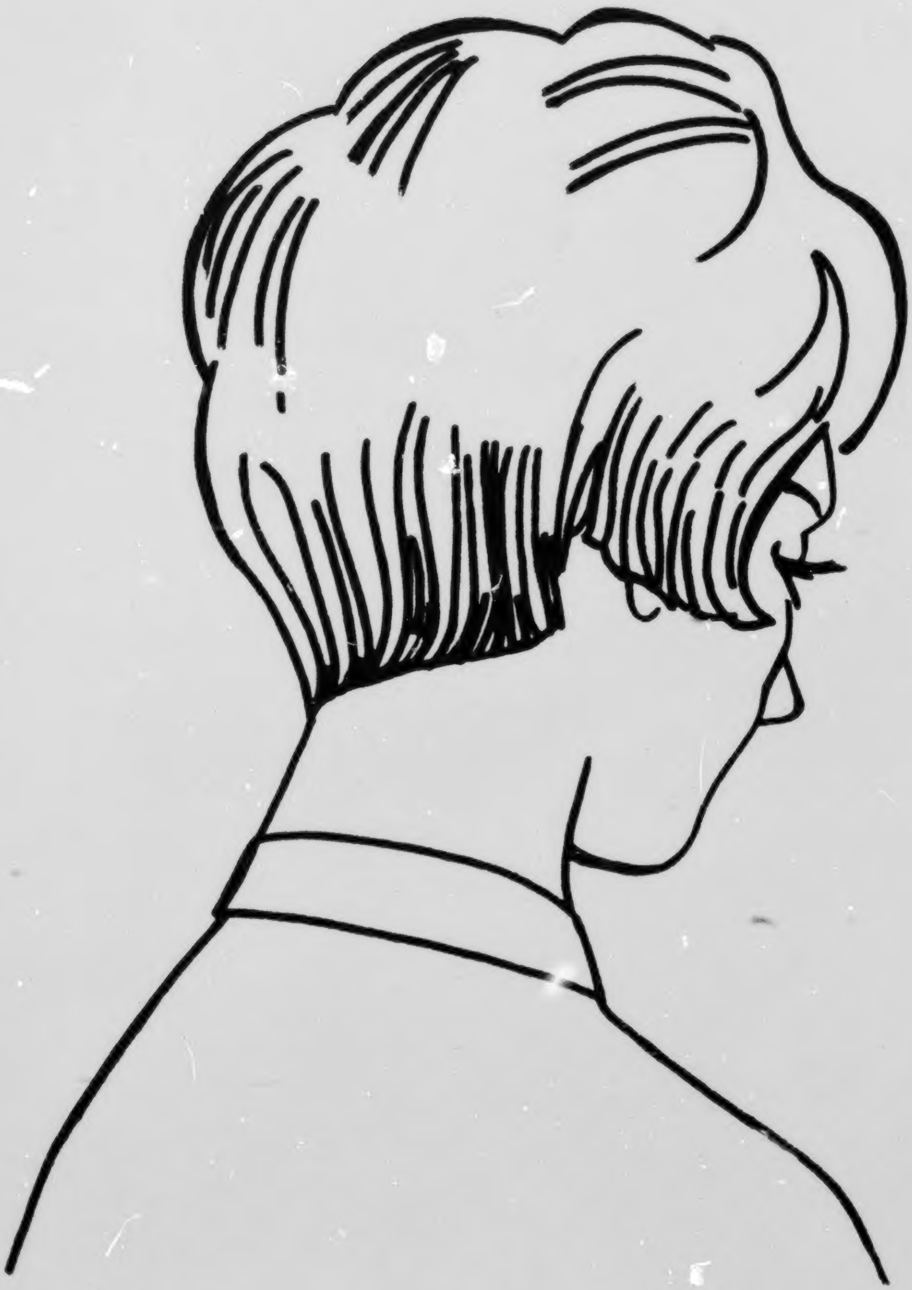
DUCK'S BACK SHAPE

IN CUTTING



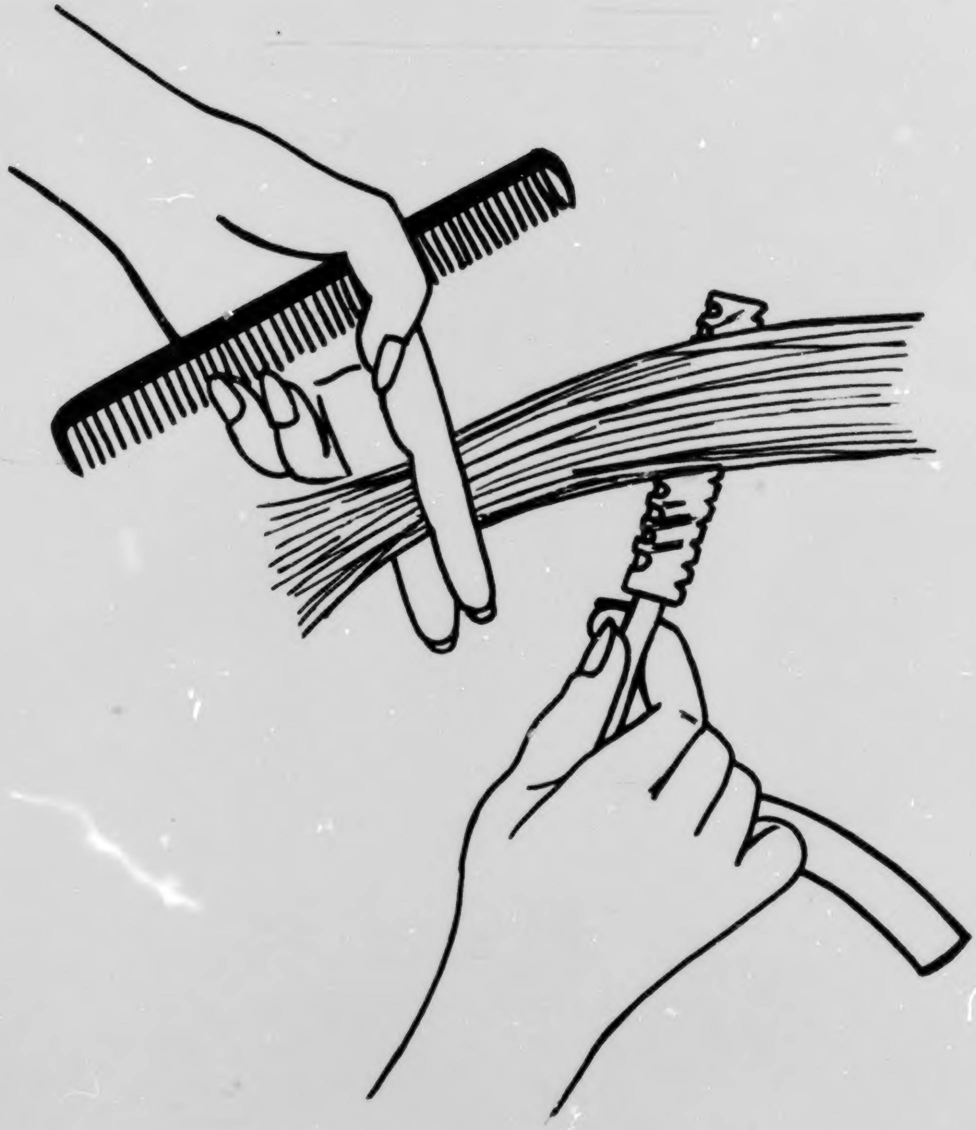
TRANSPARENCY II 4.2.3. C

SHINGLE



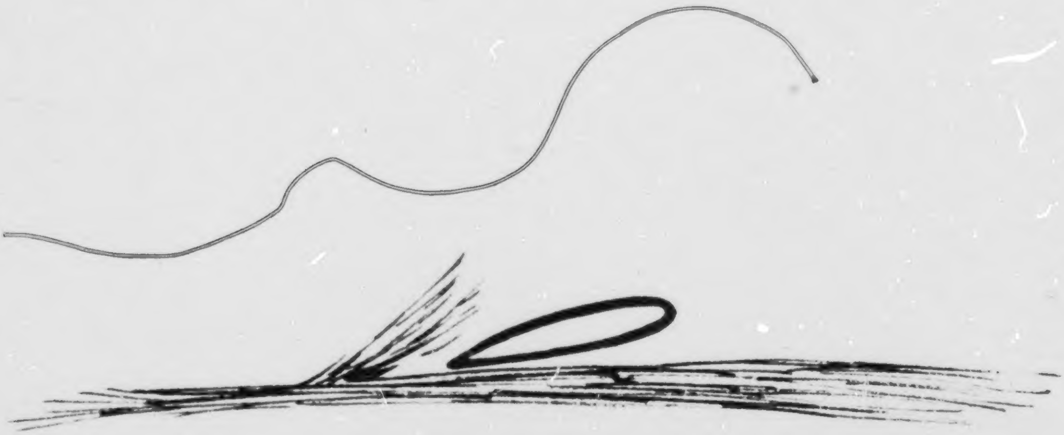
TRANSPARENCY II 4.2.3. D

UNDERCUTTING



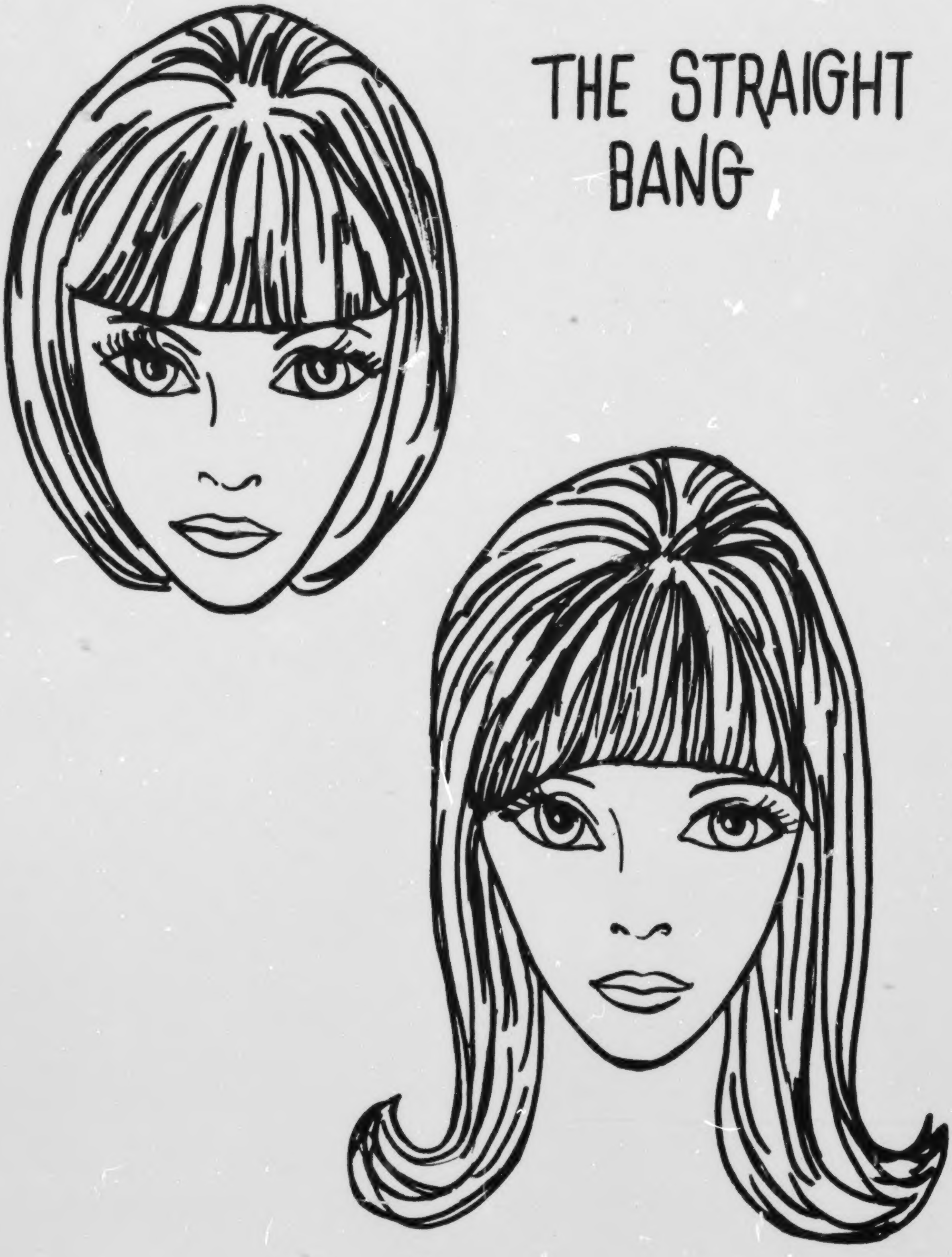
TRANSPARENCY II 4.2.4. A

INTERCUTTING



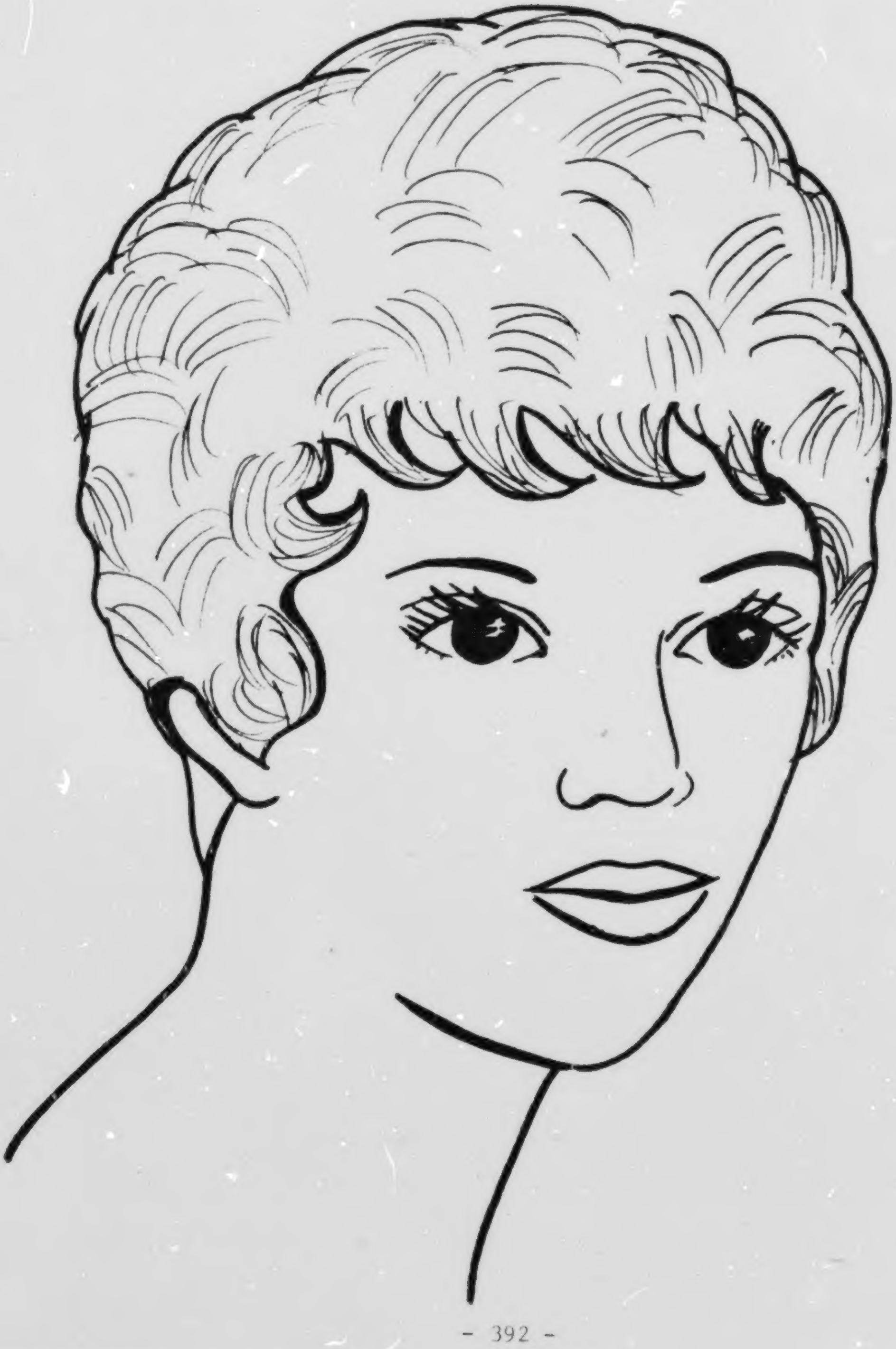
TRANSPARENCY II 4.2.4. B

THE STRAIGHT BANG



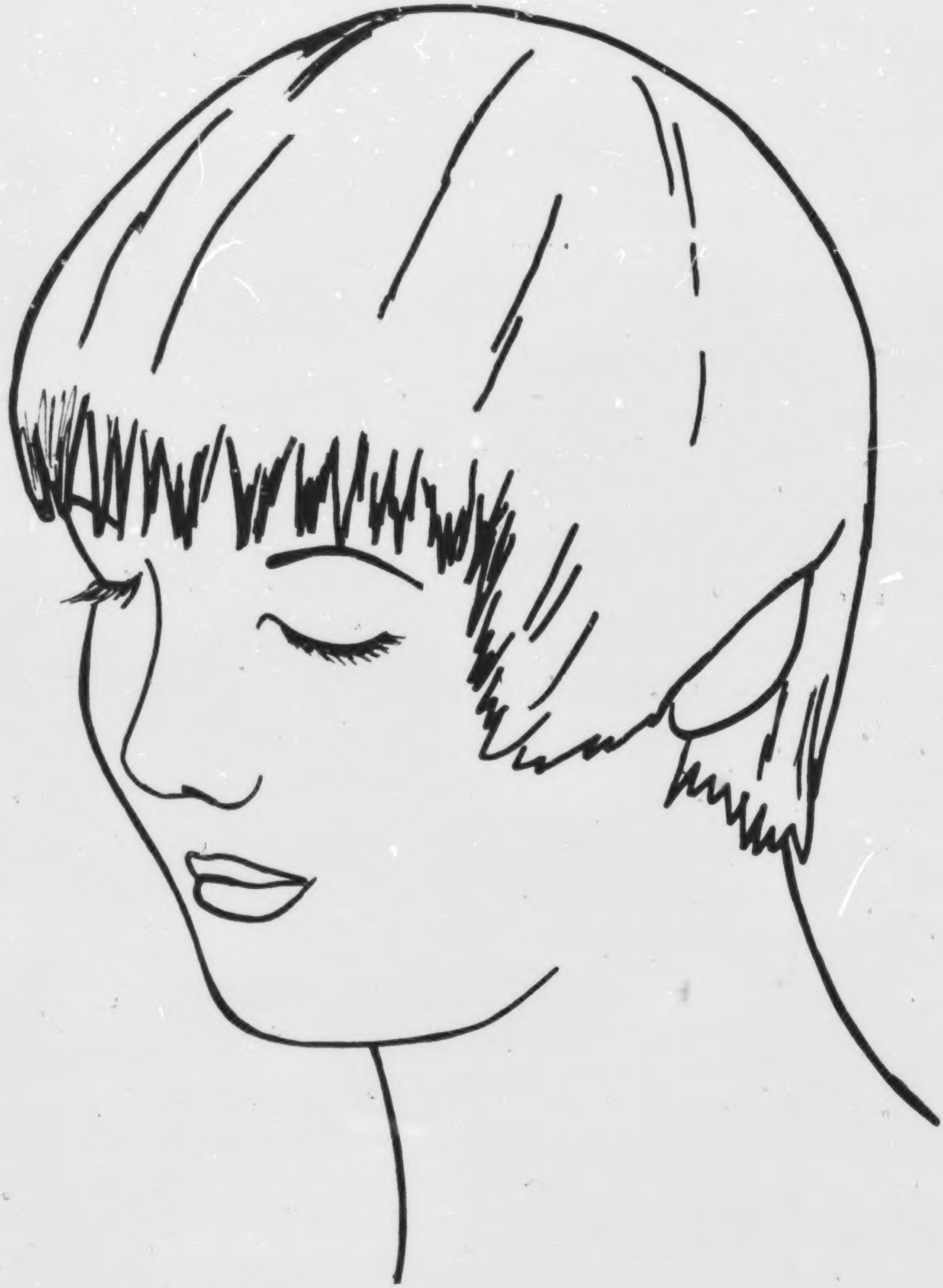
TRANSPARENCY II 4.2.5. A

THE CURLY BANG



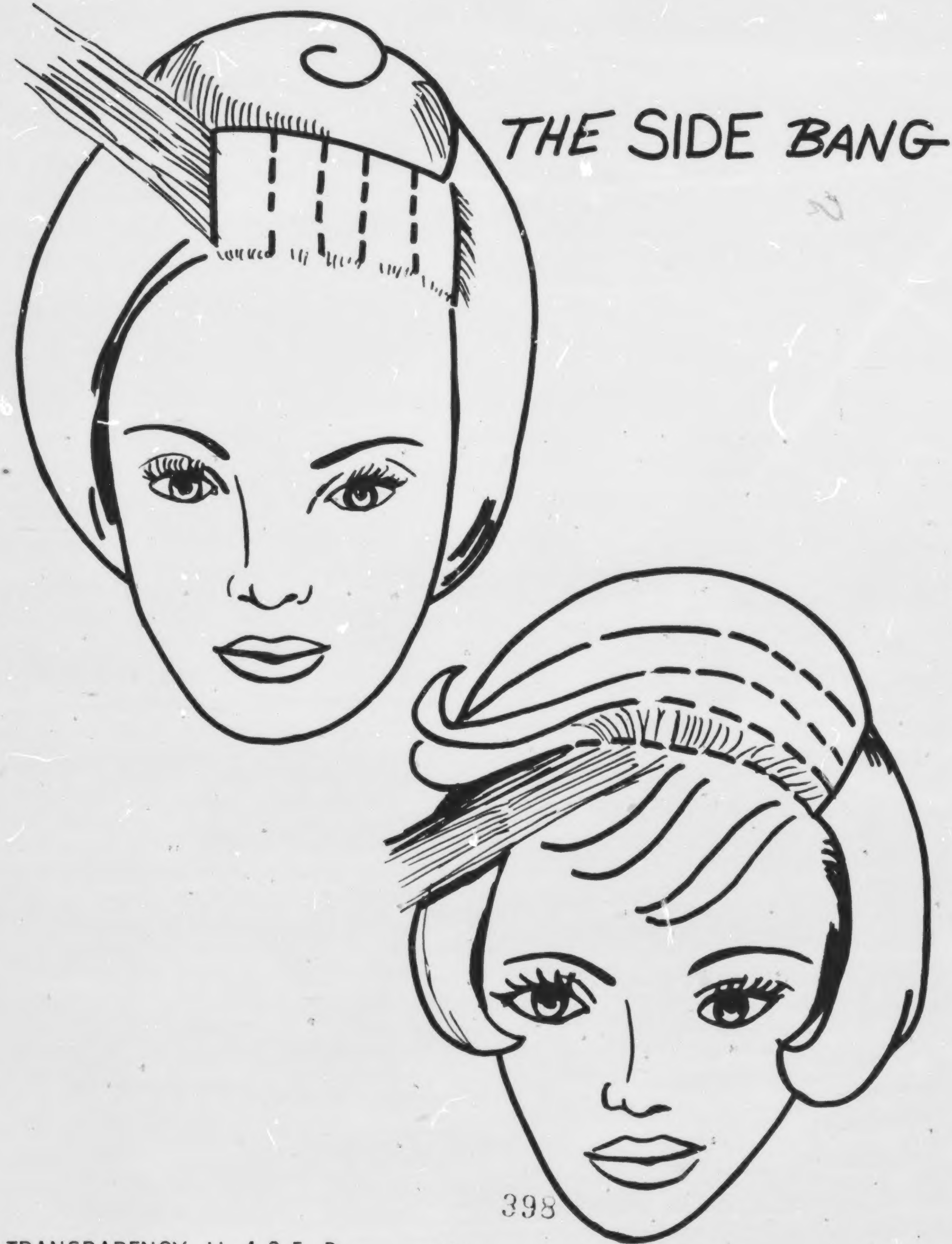
TRANSPARENCY II 4.2.5. B

THE PIXIE BANG



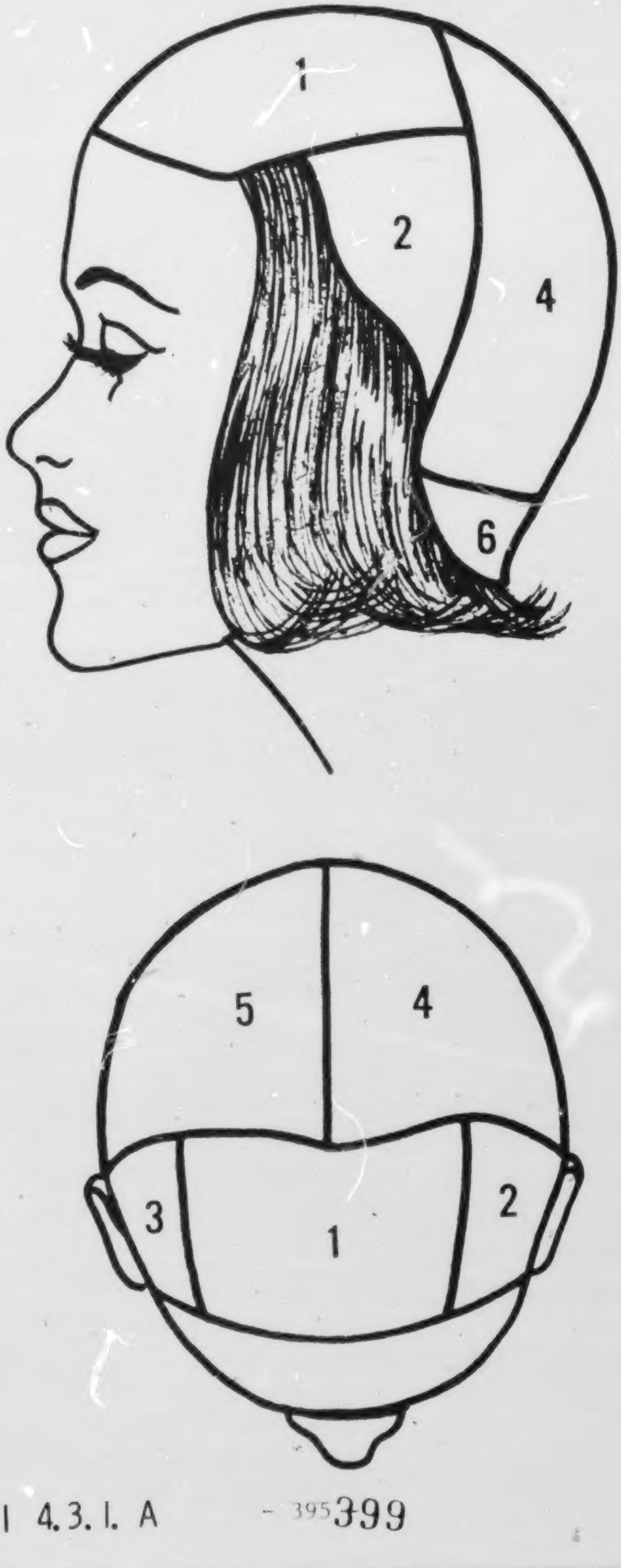
TRANSPARENCY II 4.2.5. C

THE SIDE BANG



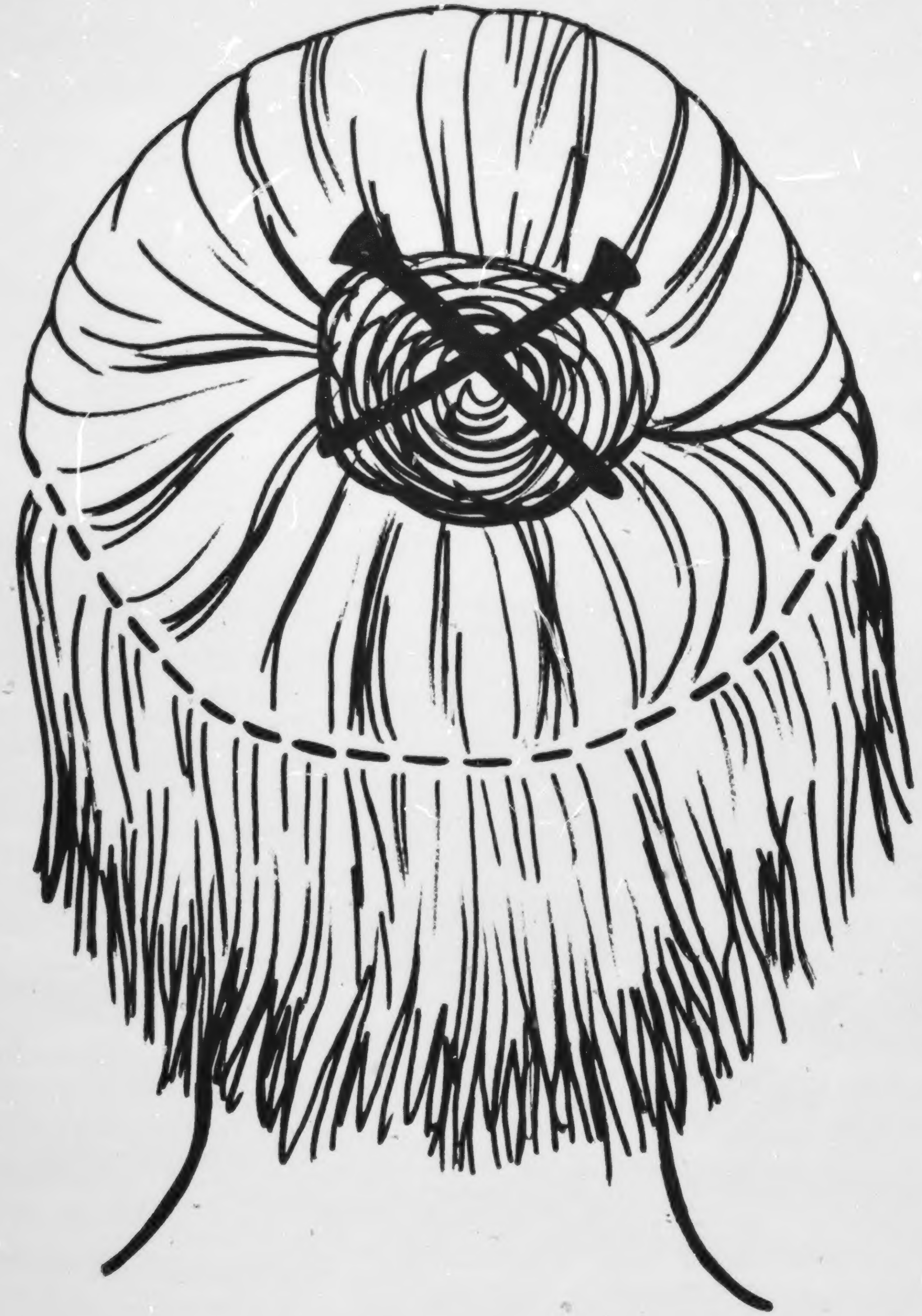
TRANSPARENCY II 4.2.5. D

SECTIONING FOR A BASIC CUT



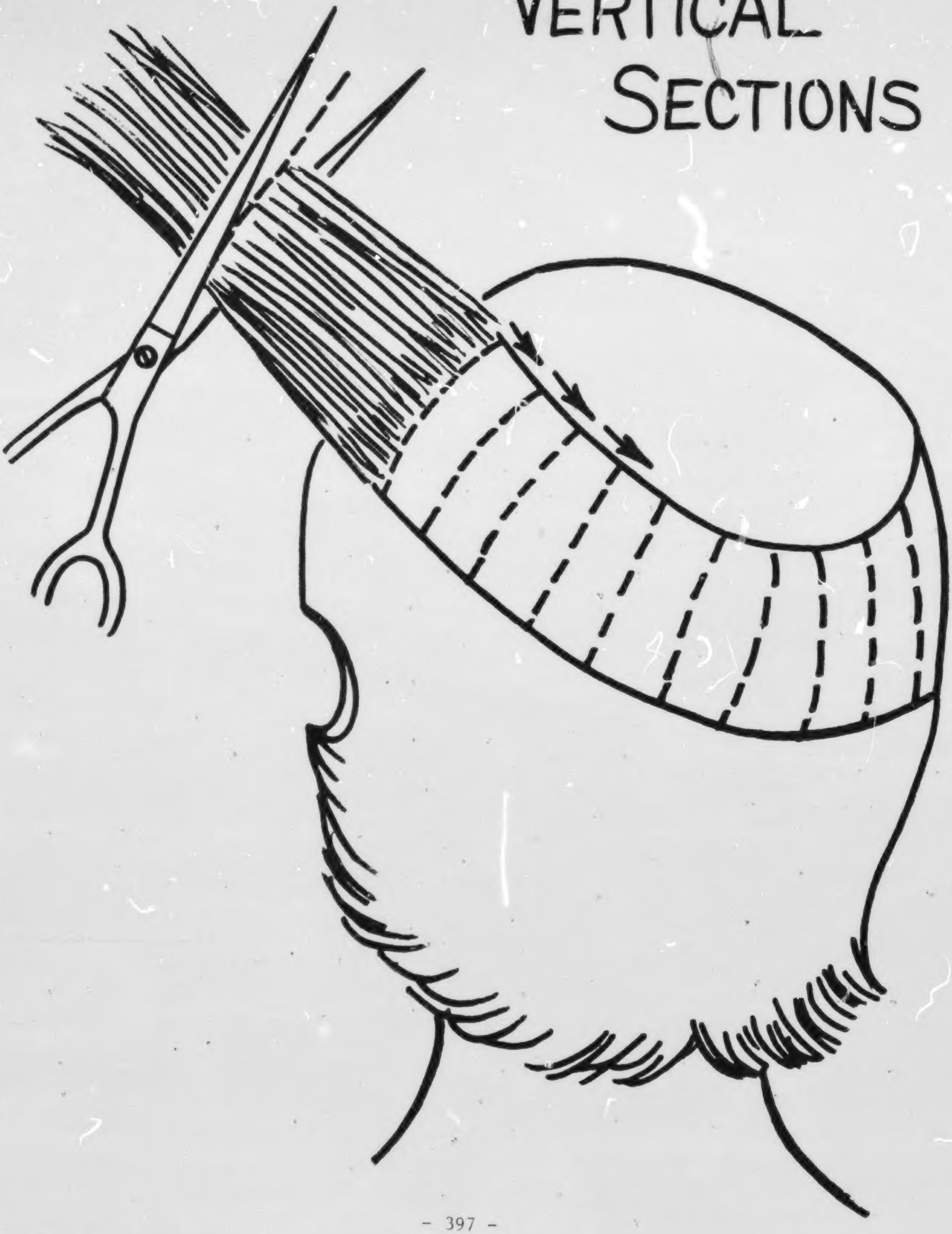
TRANSPARENCY II 4.3.1. A

THE GUIDE LINE



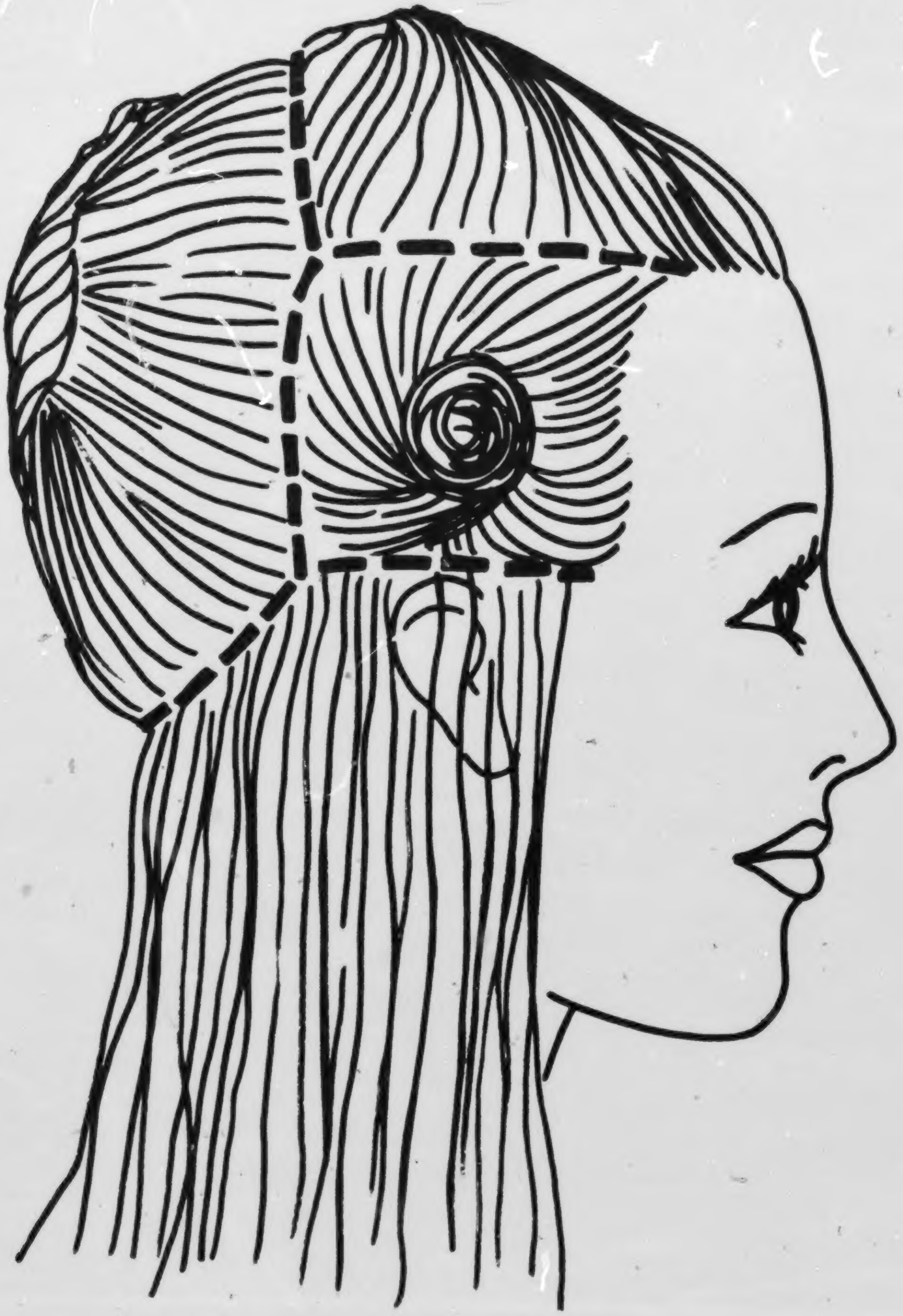
TRANSPARENCY II 4.3.1. B

VERTICAL SECTIONS



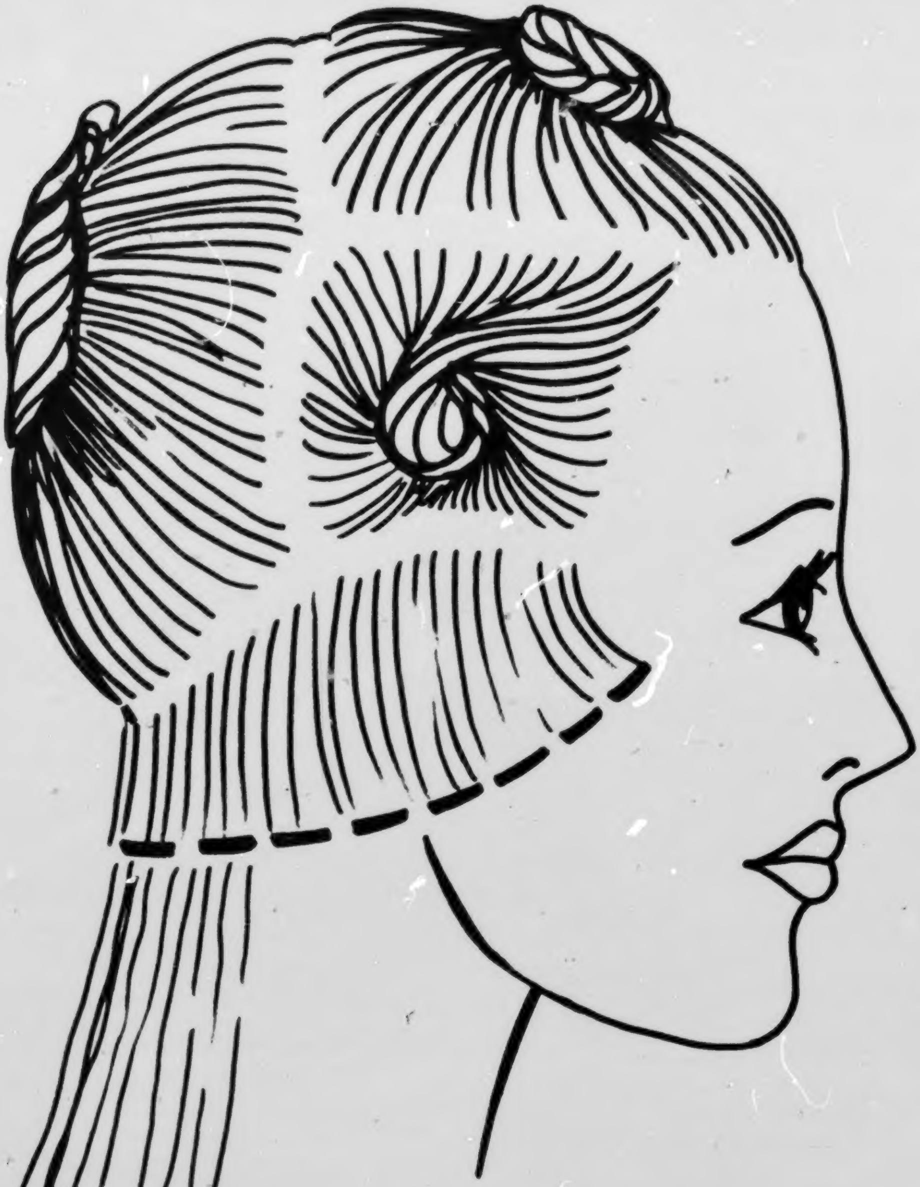
TRANSPARENCY II 4.3.1. C

BLOCKING FOR A CAP CUT



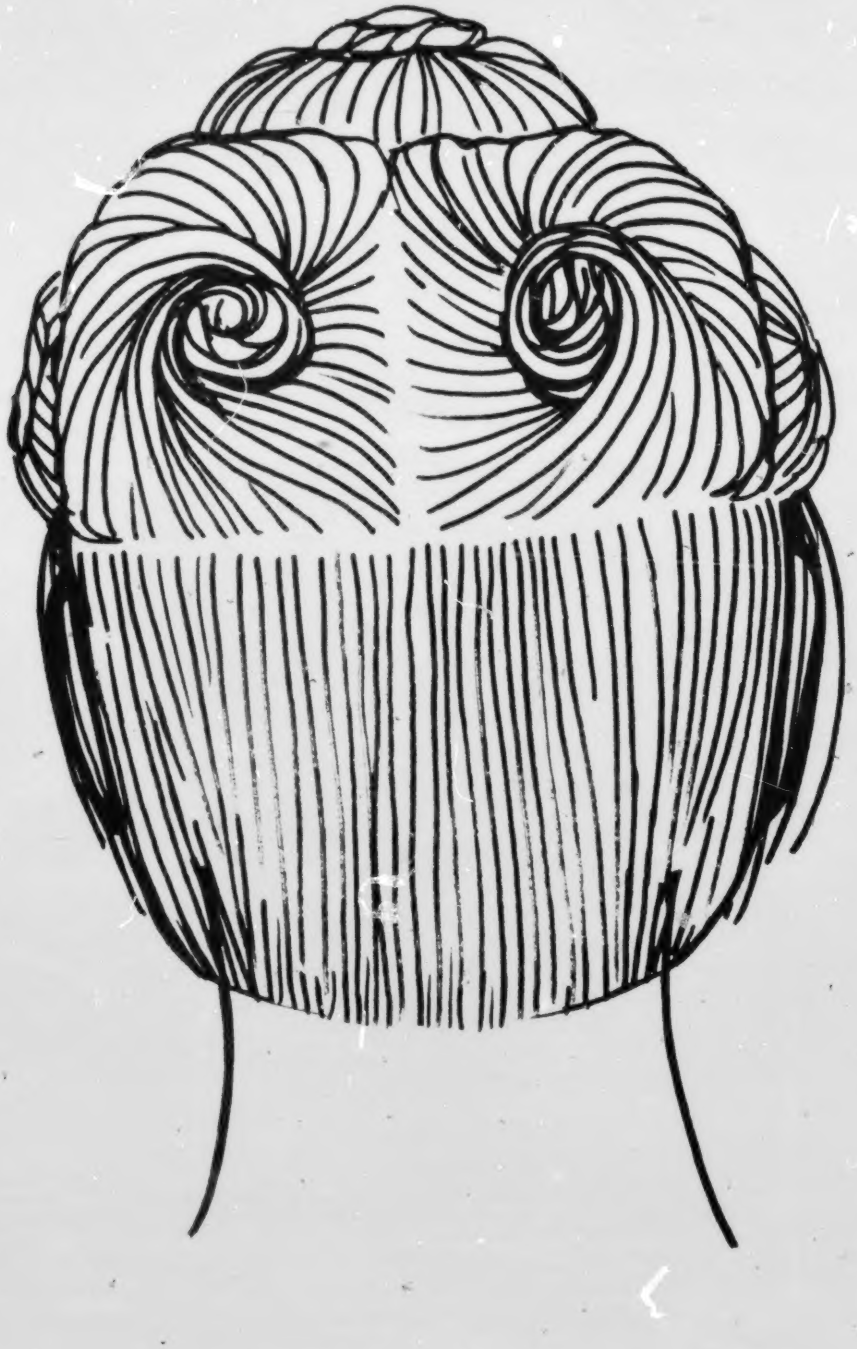
TRANSPARENCY II 4.3.2. A

SIDE OF A CAP CUT



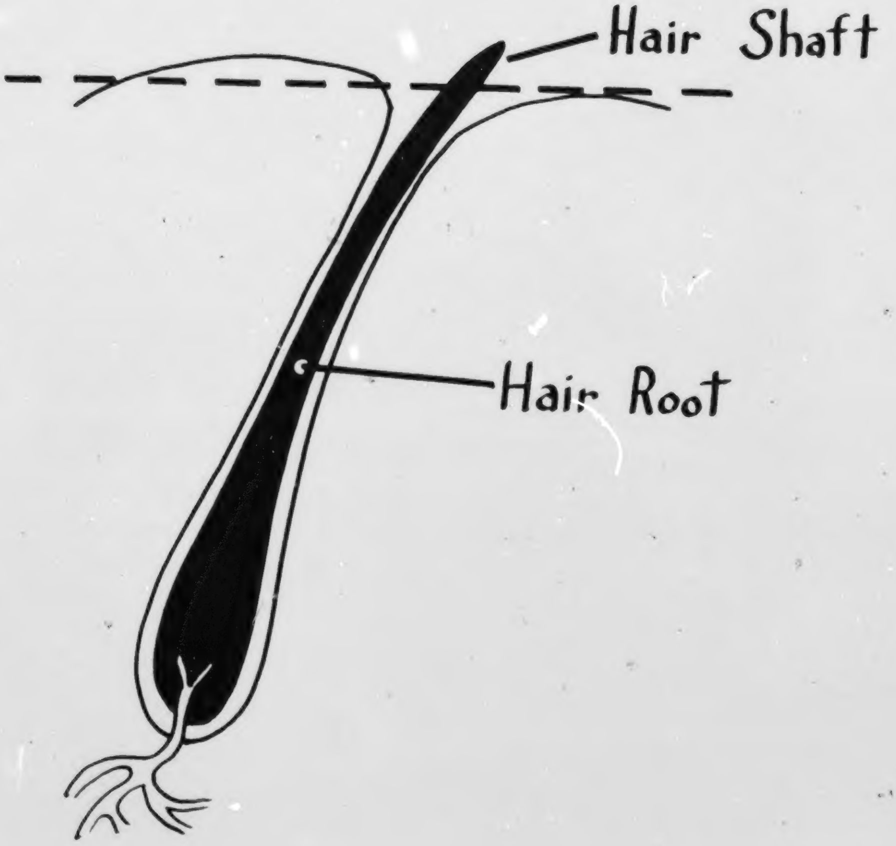
TRANSPARENCY II 4.3.2. B

NAPE OF A CAP CUT



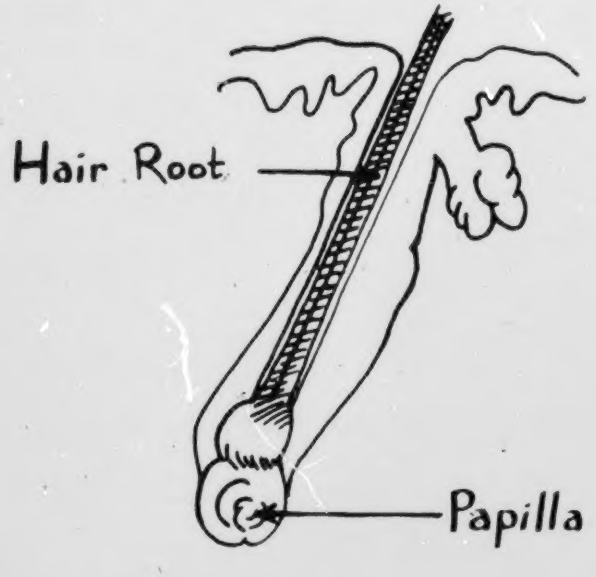
TRANSPARENCY II 4.3.2. C

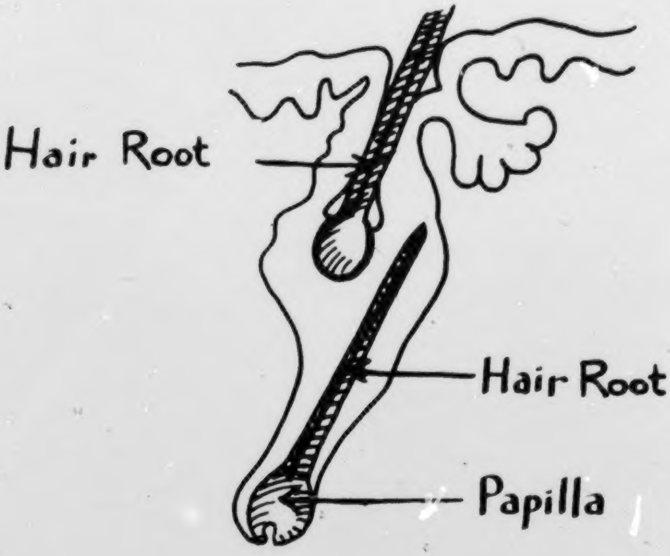
DIVISION OF HAIR


Hair Shaft
Hair Root

TRANSPARENCY II 6. I. I. A

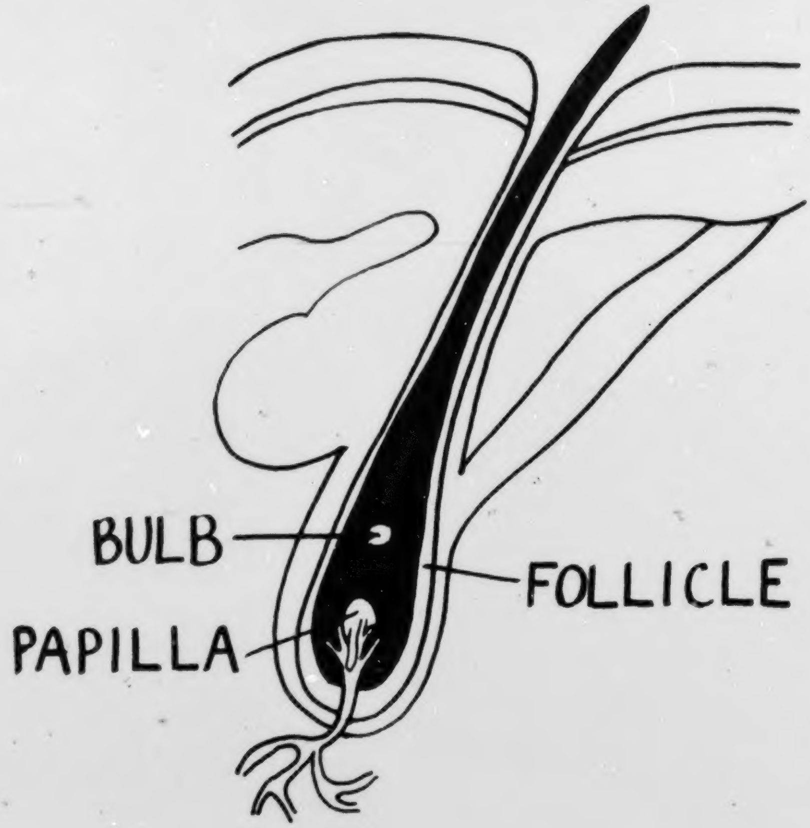
REPLACEMENT OF HAIR


Hair Root
Papilla


Hair Root
Hair Root
Papilla

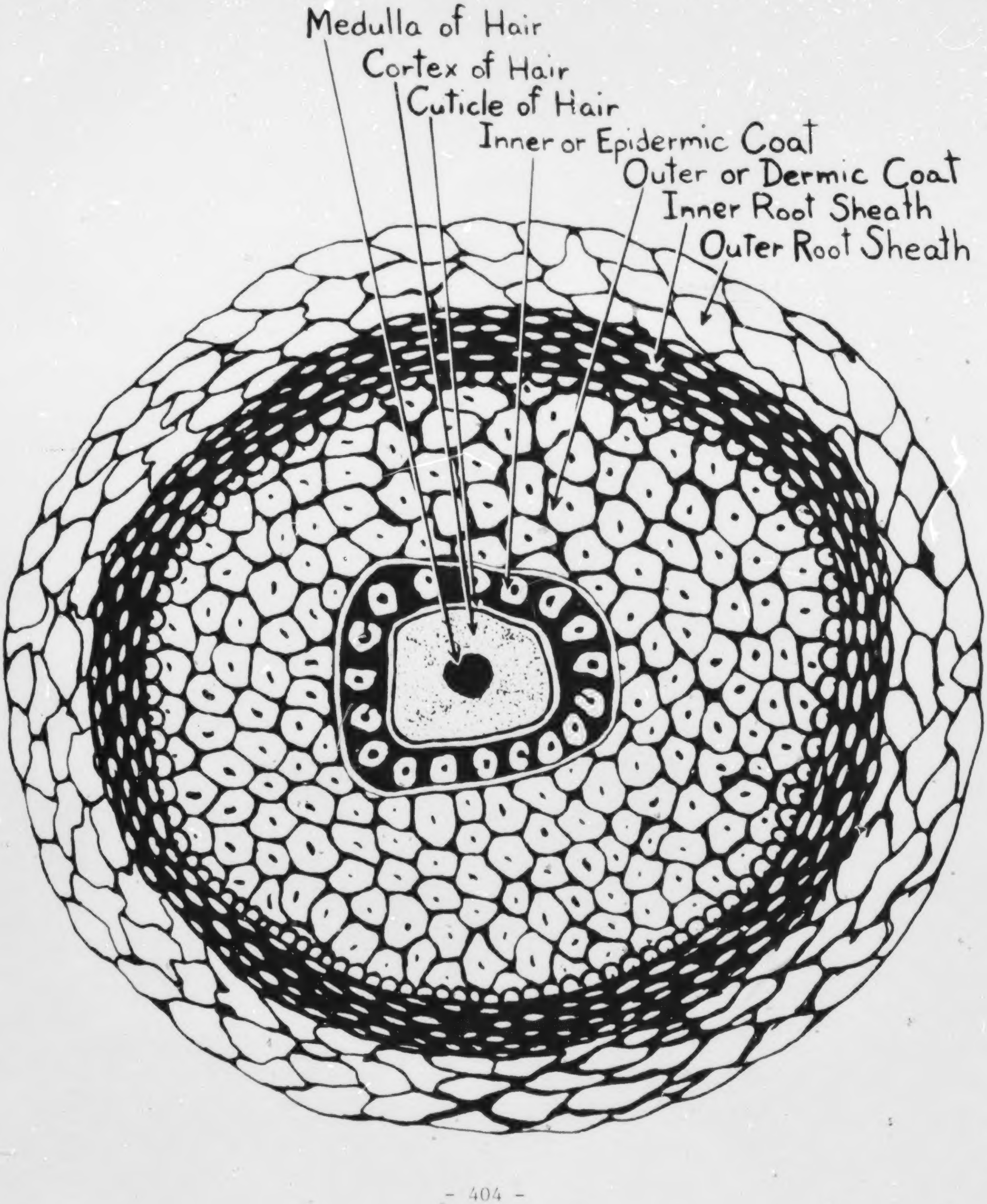
TRANSPARENCY II 6.1.1. B

HAIR ROOT


BULB
FOLLICLE
PAPILLA

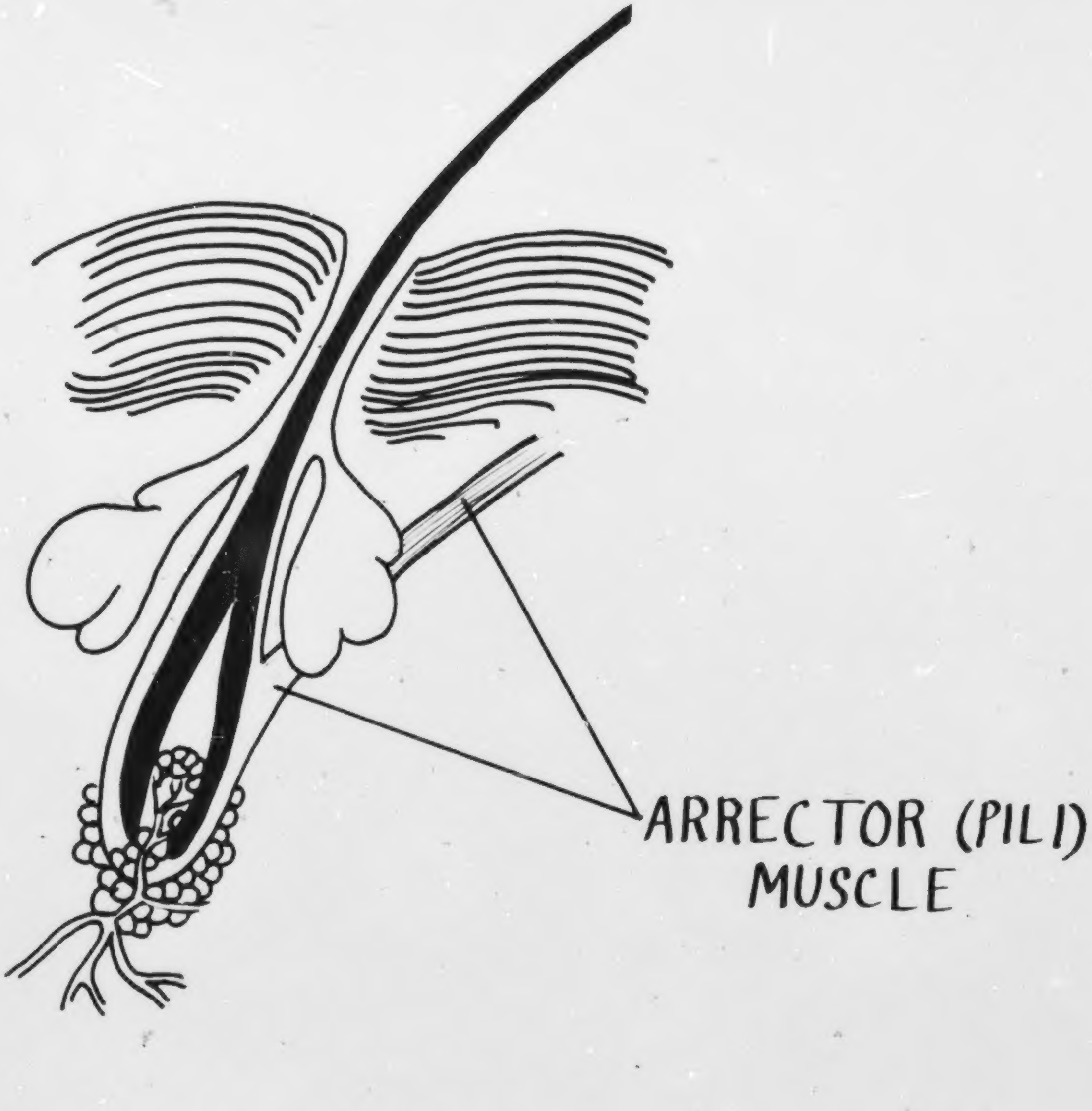
TRANSPARENCY II 6.1.1. C

CROSS SECTION OF THE HAIR AND FOLLICLE


Medulla of Hair
Cortex of Hair
Cuticle of Hair
Inner or Epidermic Coat
Outer or Dermic Coat
Inner Root Sheath
Outer Root Sheath

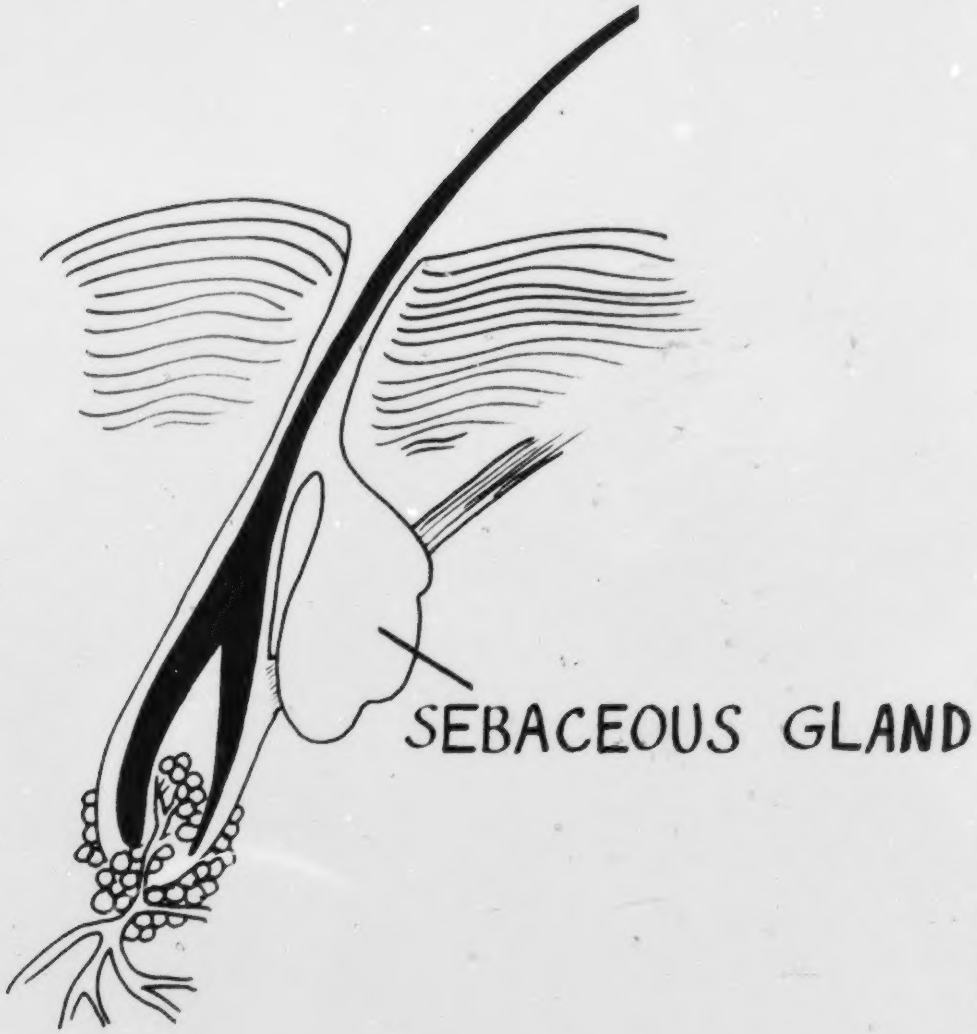
TRANSPARENCY II 6. I. I. D

ARRECTOR (PILI) MUSCLE


ARRECTOR (PILI) MUSCLE

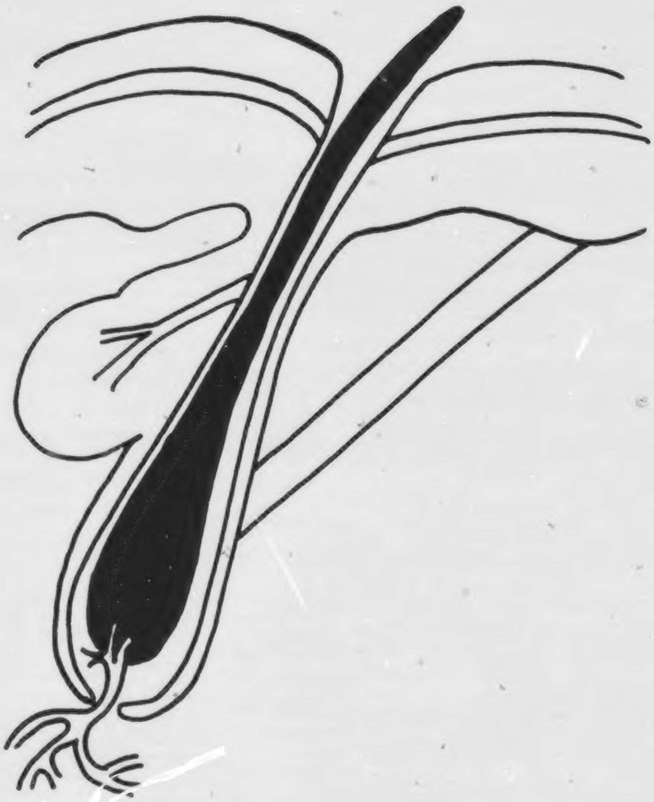
TRANSPARENCY II 6. I. I. E

SEBACEOUS GLAND


SEBACEOUS GLAND

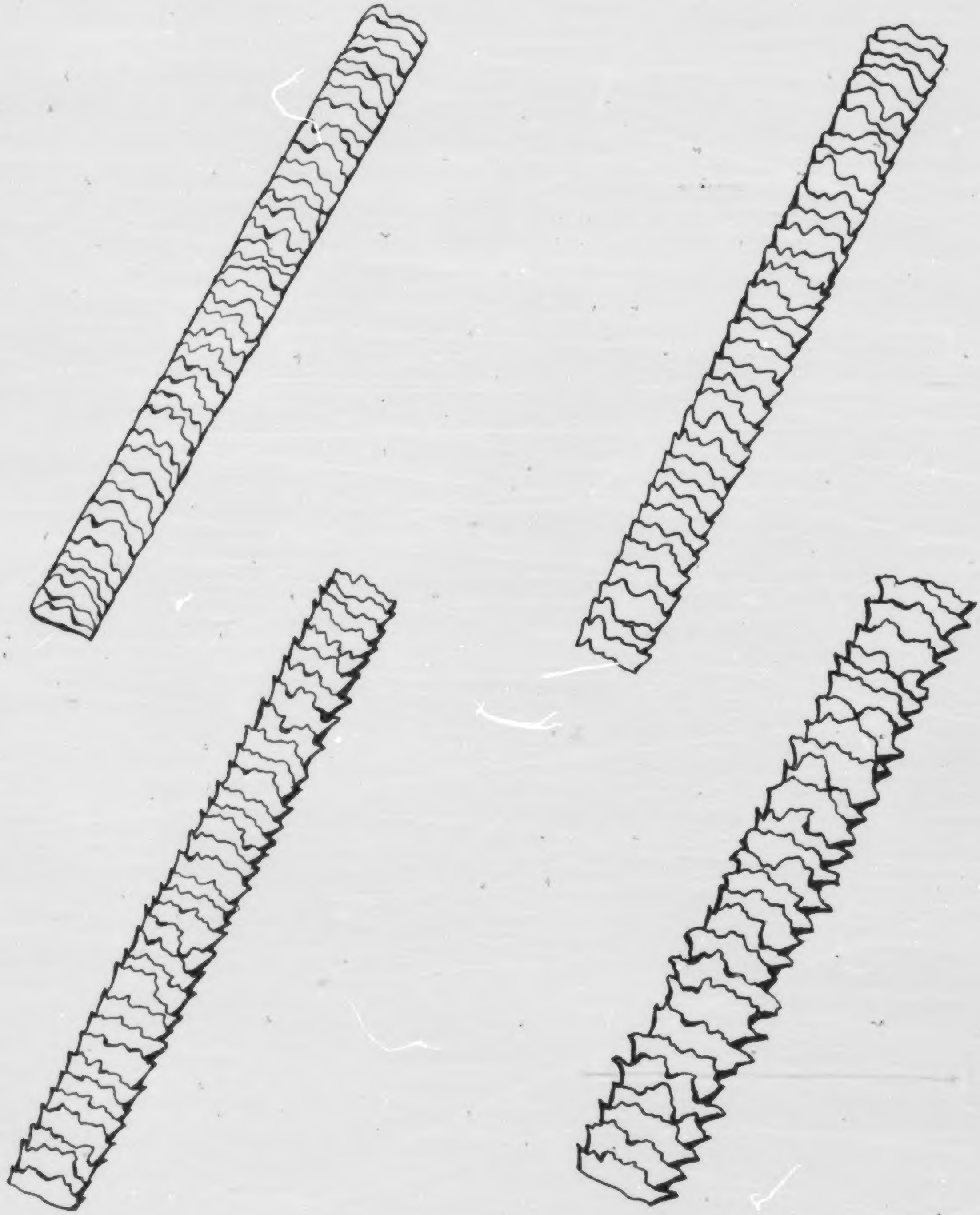
TRANSPARENCY II 6. I. I. F

HAIR AND FOLLICLE



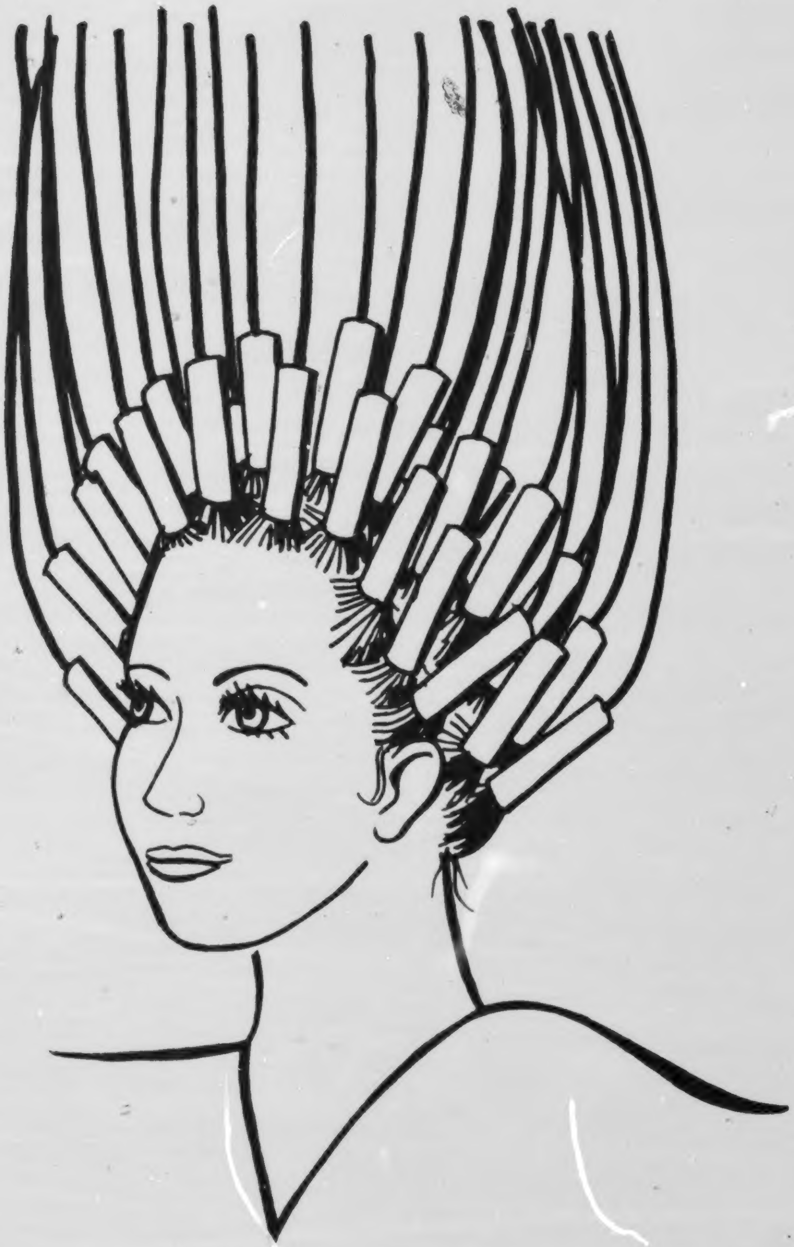
TRANSPARENCY II 6.1.1. G

HAIR POROSITY



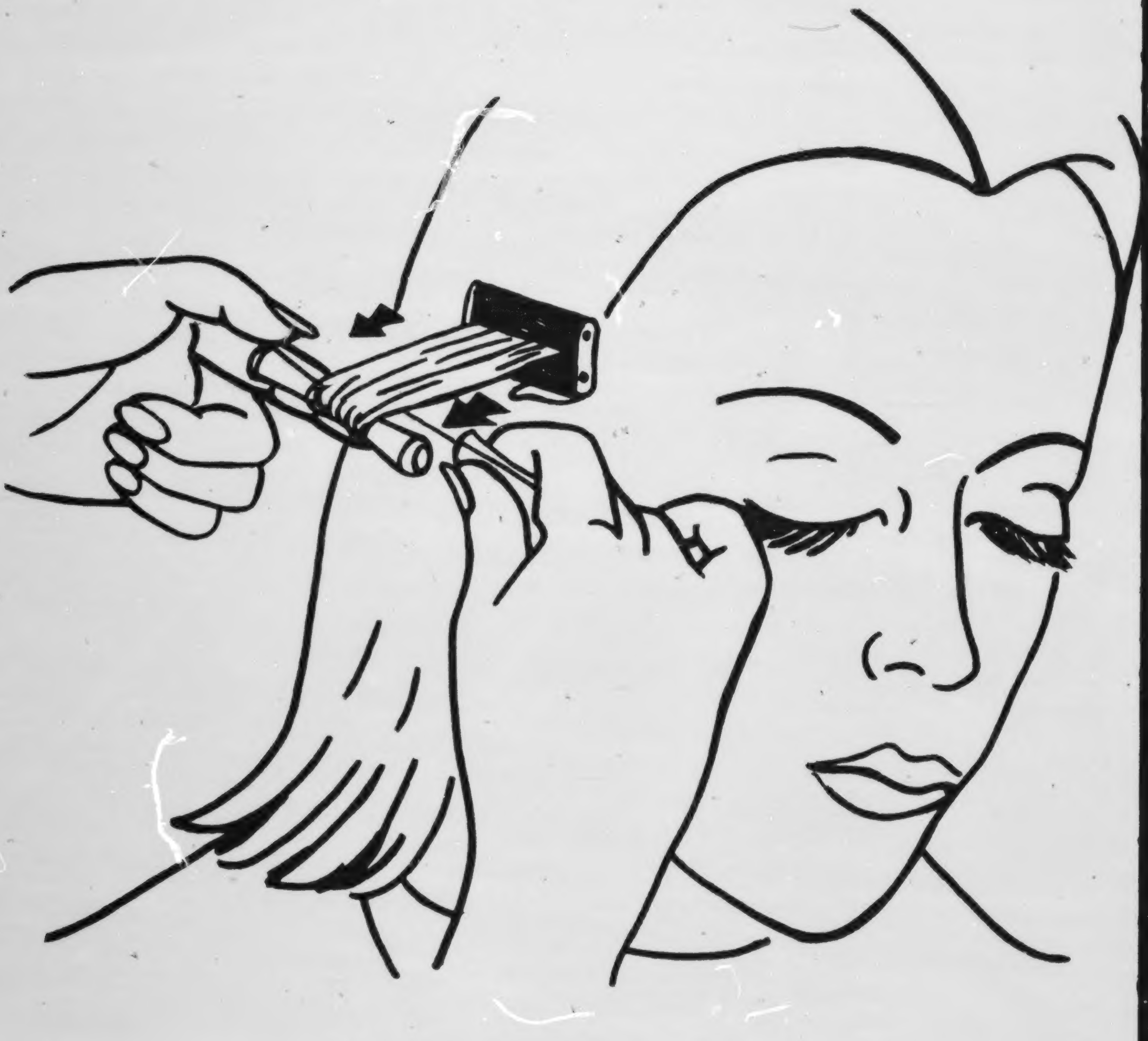
TRANSPARENCY II 6.1.1. H

THE SPIRAL WAVE



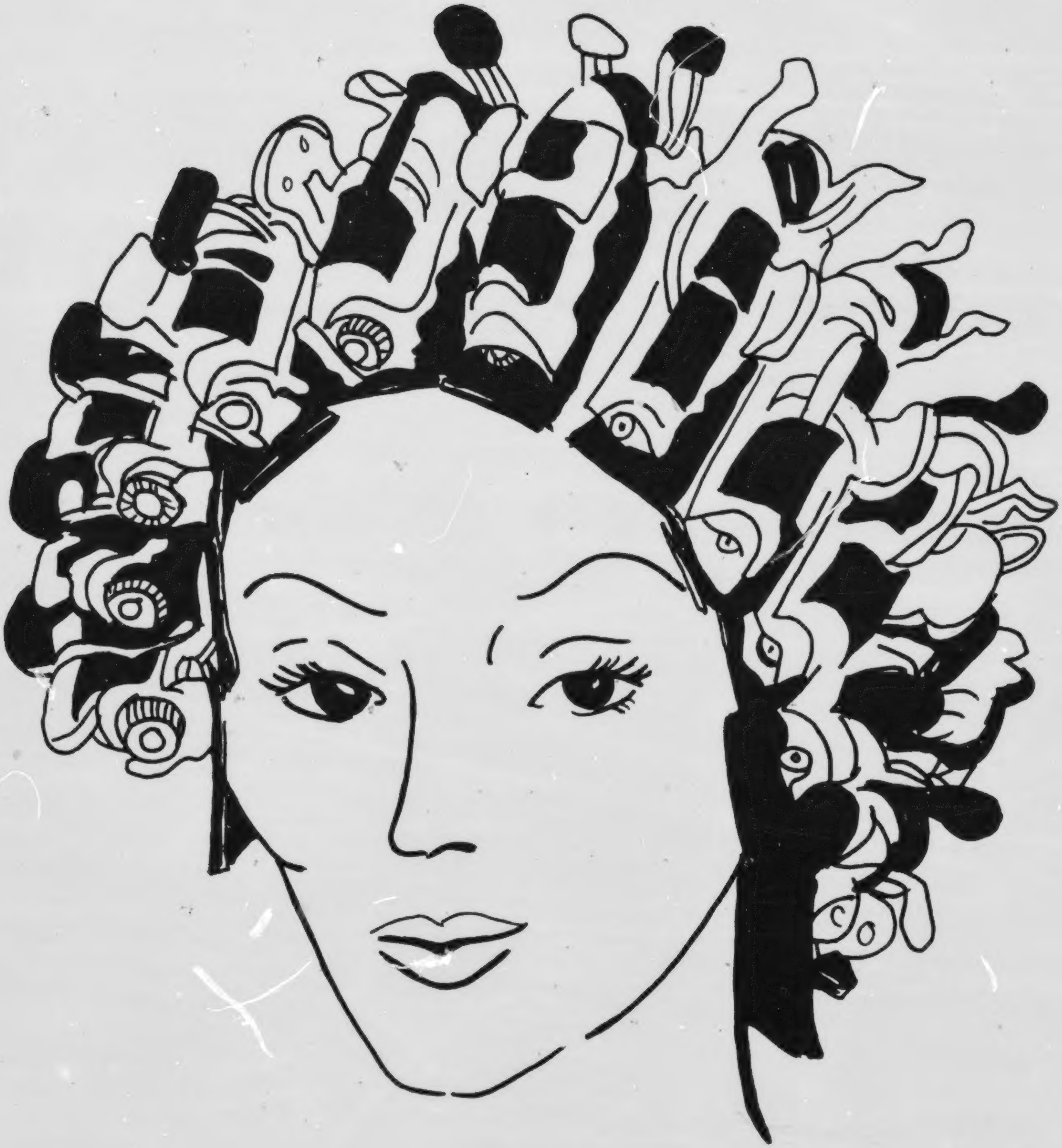
TRANSPARENCY II 6.2.1. A

CROQUIGNOLE WAVE



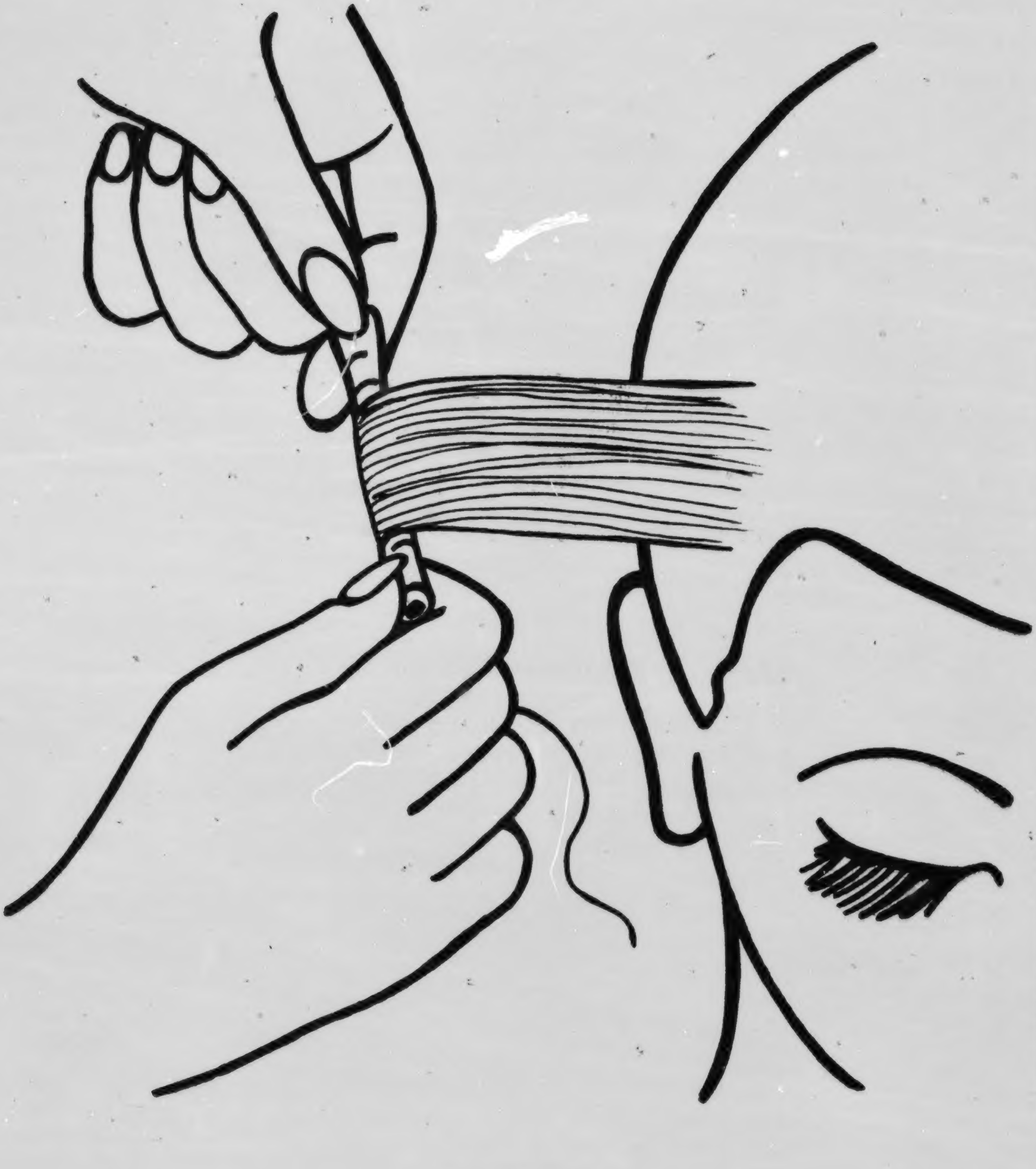
TRANSPARENCY II 6.2.1. B

MACHINELESS WAVE



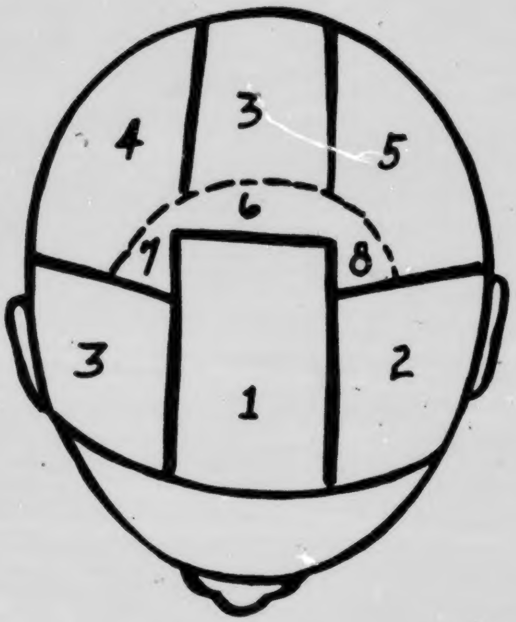
TRANSPARENCY II 6.2.1. C

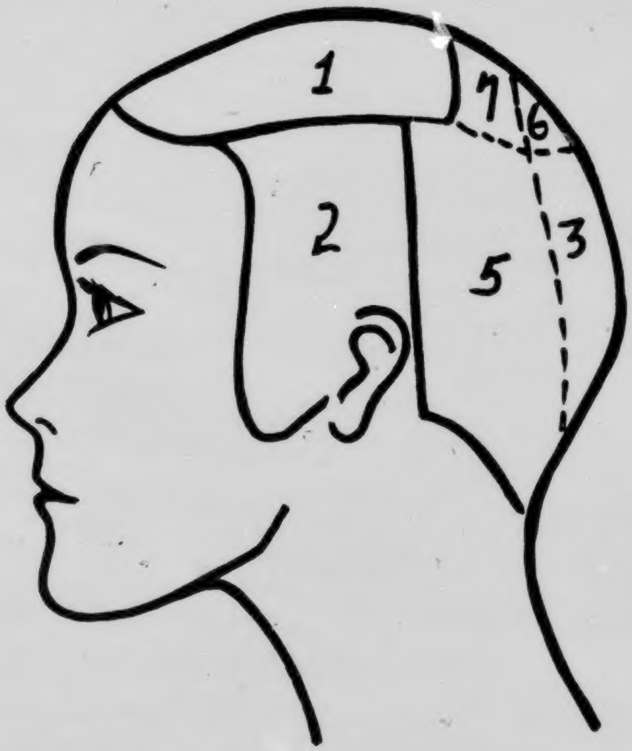
Wrapping a Cold Wave Rod



TRANSPARENCY II 6.2.1. D

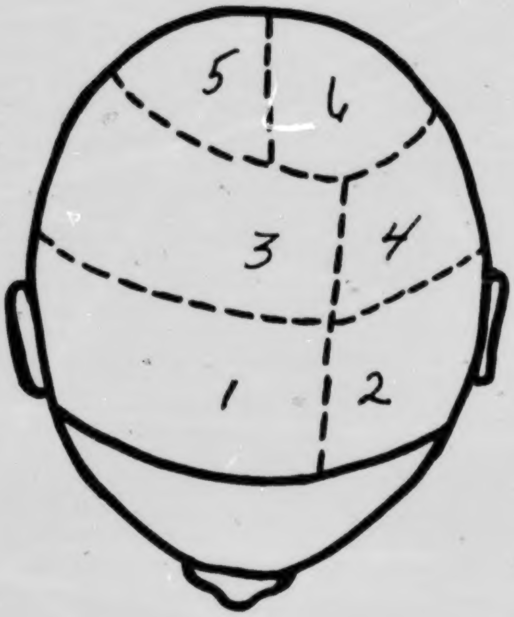
Basic Cold Wave Sectioning

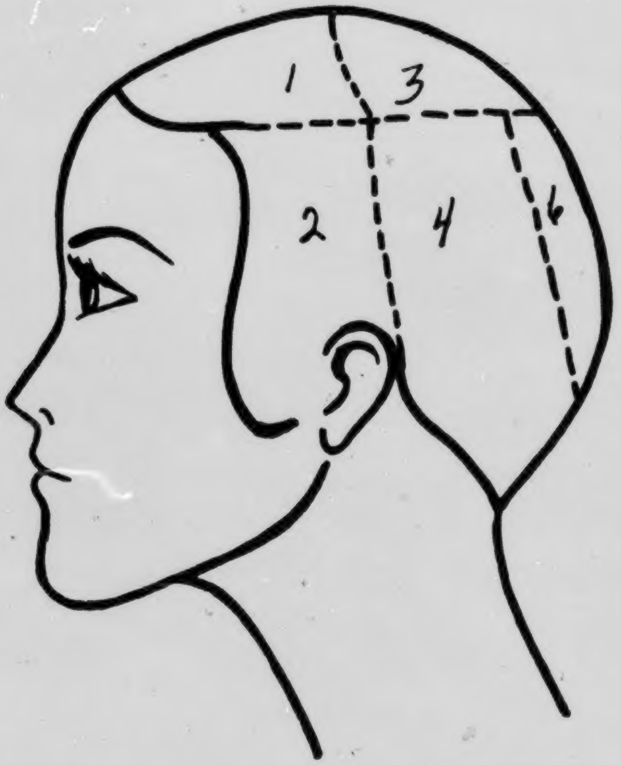




TRANSPARENCY II 6.2.2. A

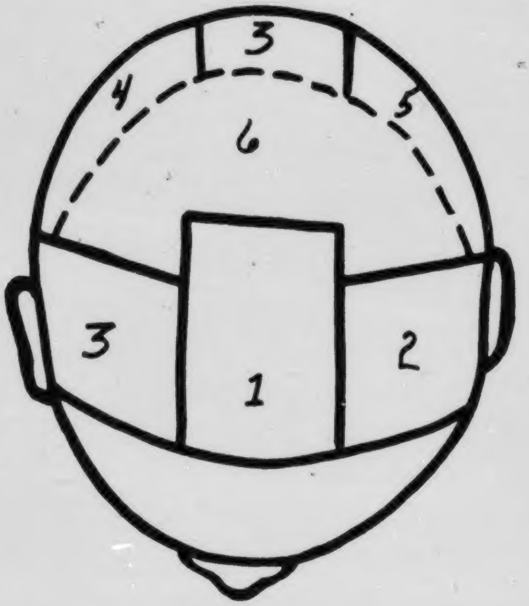
Basic Cold Wave Sectioning B



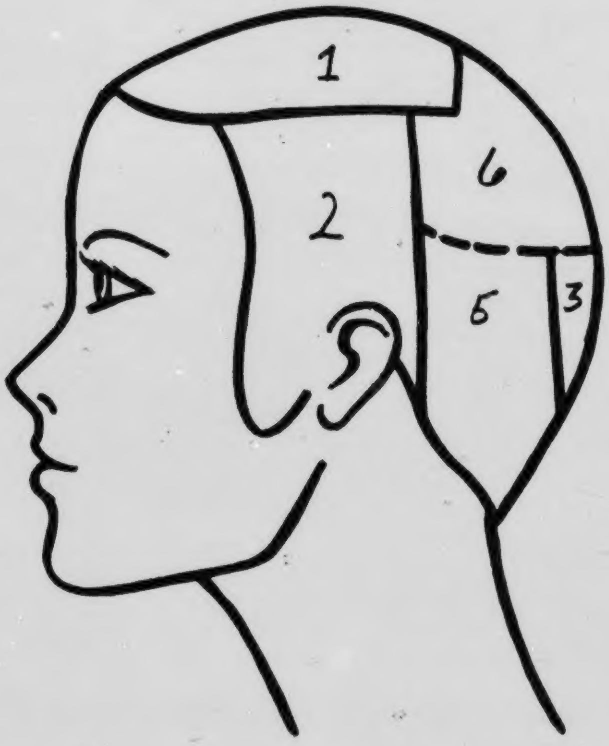


TRANSPARENCY II 6.2.2. B

Cold Wave Sectioning C

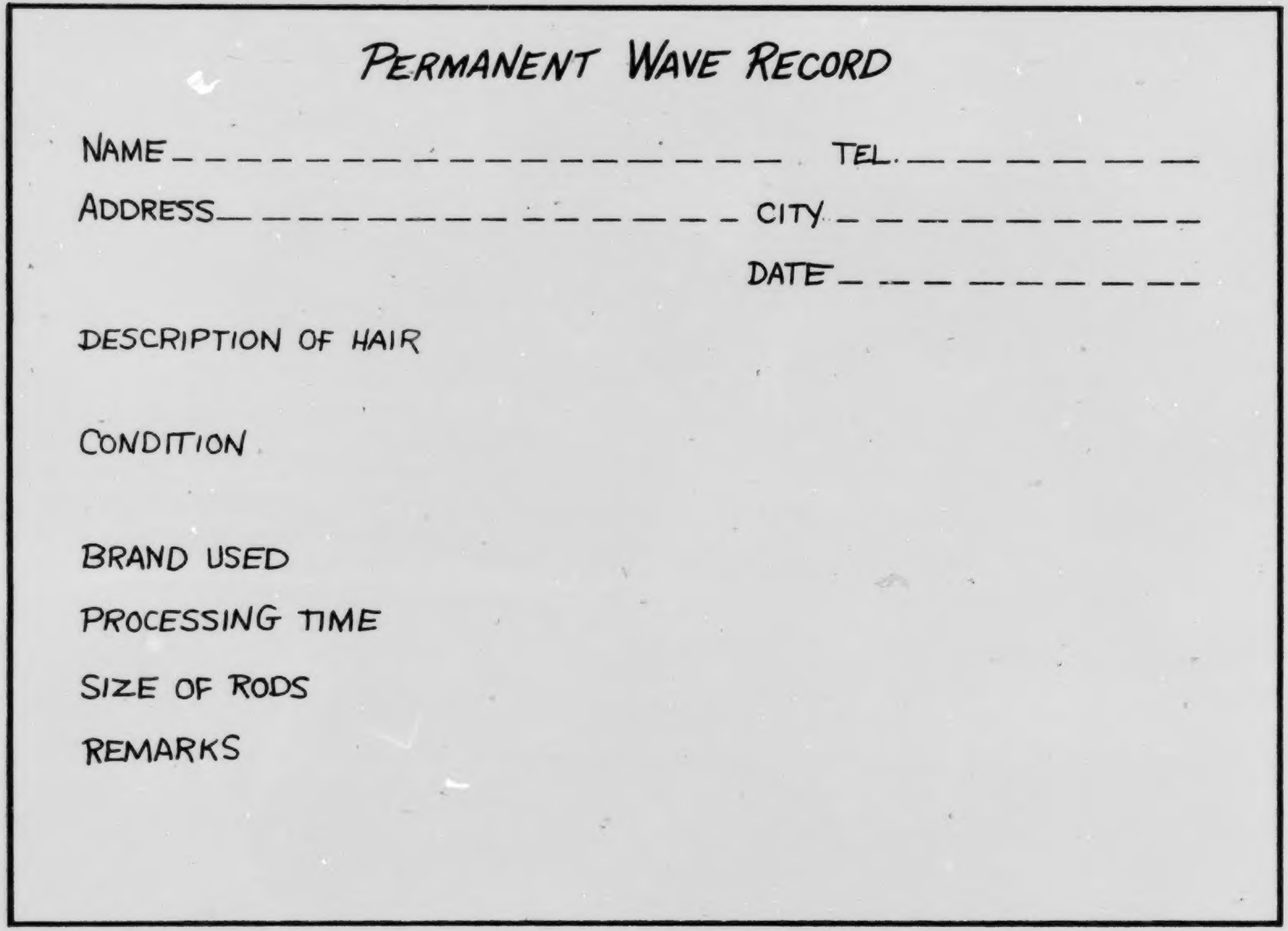


6 IS DROPPED CROWN



TRANSPARENCY II 6.2.2. C

TRANSPARENCY II 6.2.5.



PERMANENT WAVE RECORD

NAME ______________________ TEL. __________

ADDRESS ____________________ CITY ____________

DATE ____________

DESCRIPTION OF HAIR

CONDITION

BRAND USED

PROCESSING TIME

SIZE OF RODS

REMARKS

ROUX

fancitone

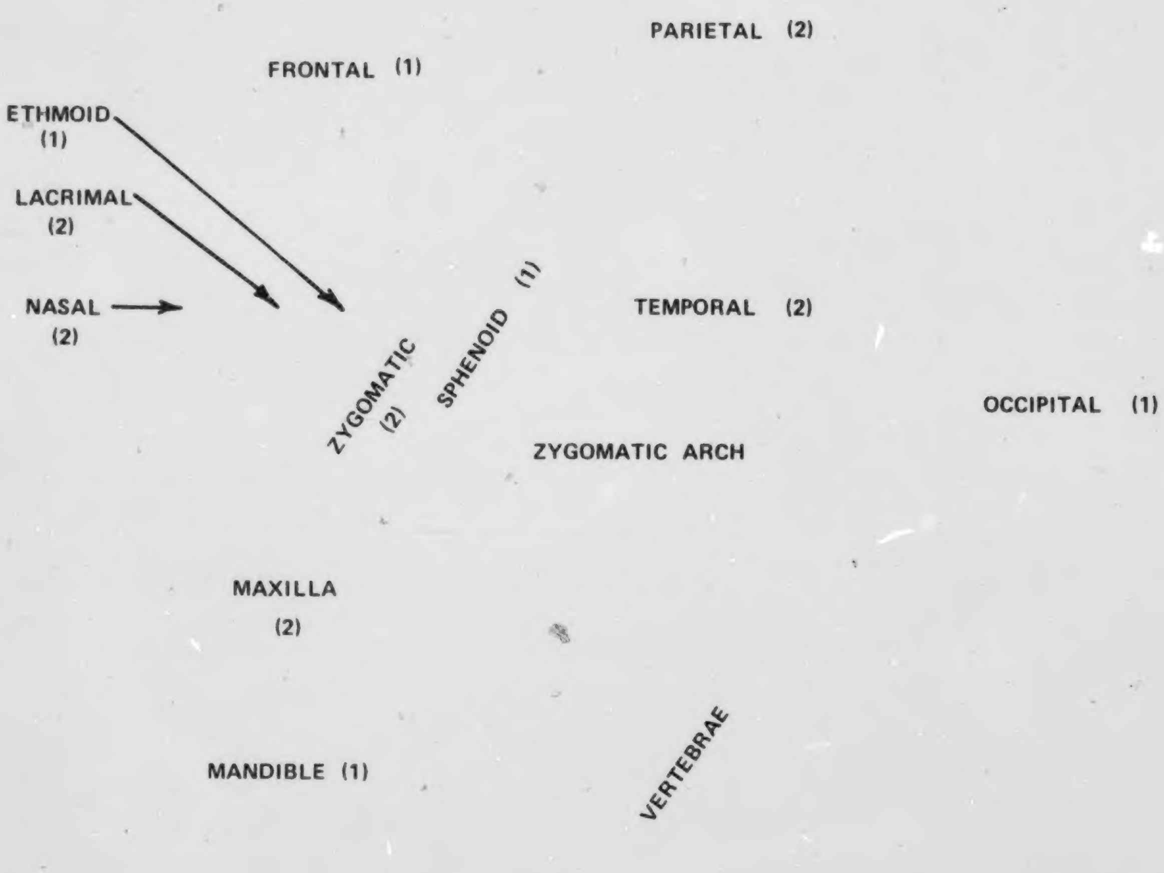
CREME
HAIR TINT

COLOR COMPARISON CHART

	MISS CLAIROL	L'OREAL IMEDIA PETITE Excellence	REVLON SOFTINT	HELENE CURTIS Color Essence	WELLA COLOR CHARM	RAYETTE 10 MINUTE COLOR
Blue Jet		1		20		
Black Rage	51		17	21	051	135
Chocolate Kiss	57		11		148	134
Pretty Beaver	46	4	16		246	133
Muted Maize		6		23	542	
Hidden Honey	42		15			128
Very Vanilla	32	7^{18}		24	740½	
Spun Sand	40	9	14	27	940	126

TRANSPARENCY II 8.4.2.

BONES OF THE HEAD, FACE, AND NECK



PARIETAL (2)

FRONTAL (1)

ETHMOID (1)

LACRIMAL (2)

NASAL (2)

SPHENOID (1)

TEMPORAL (2)

ZYGOMATIC (2)

OCCIPITAL (1)

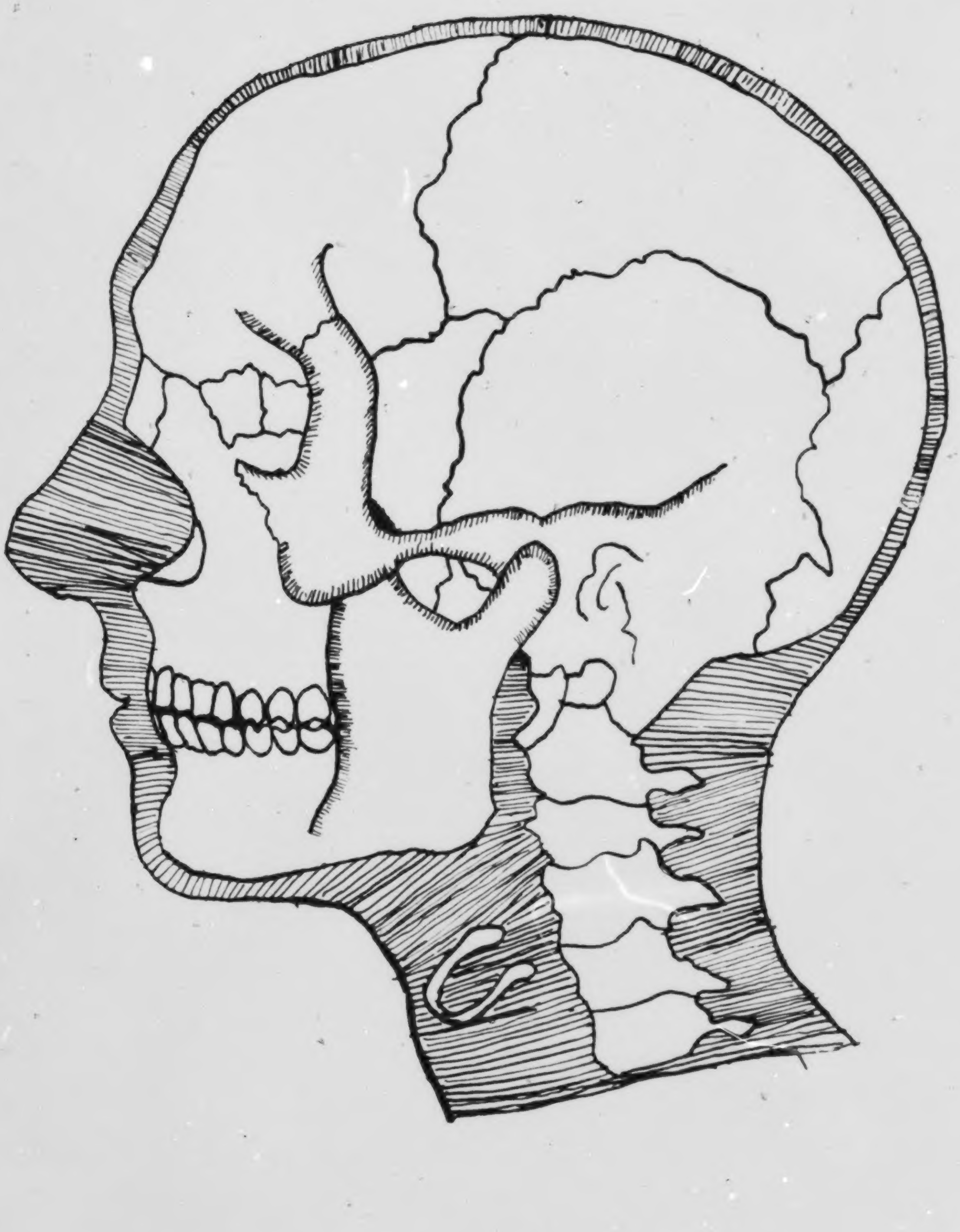
ZYGOMATIC ARCH

MAXILLA (2)

MANDIBLE (1)

VERTEBRAE

TRANSPARENCY II 9.1.1. A (OVERLAY)

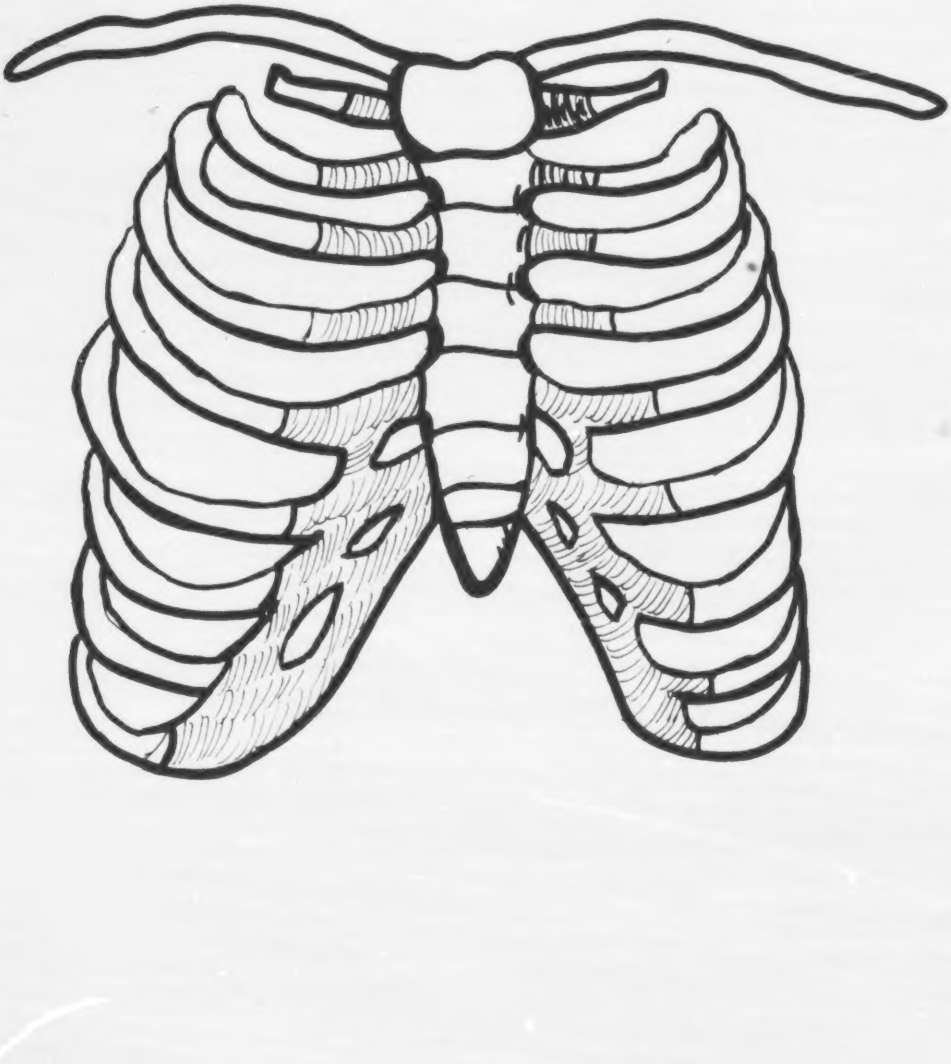


TRANSPARENCY II 9.1.1. A

BONES OF THE CHEST

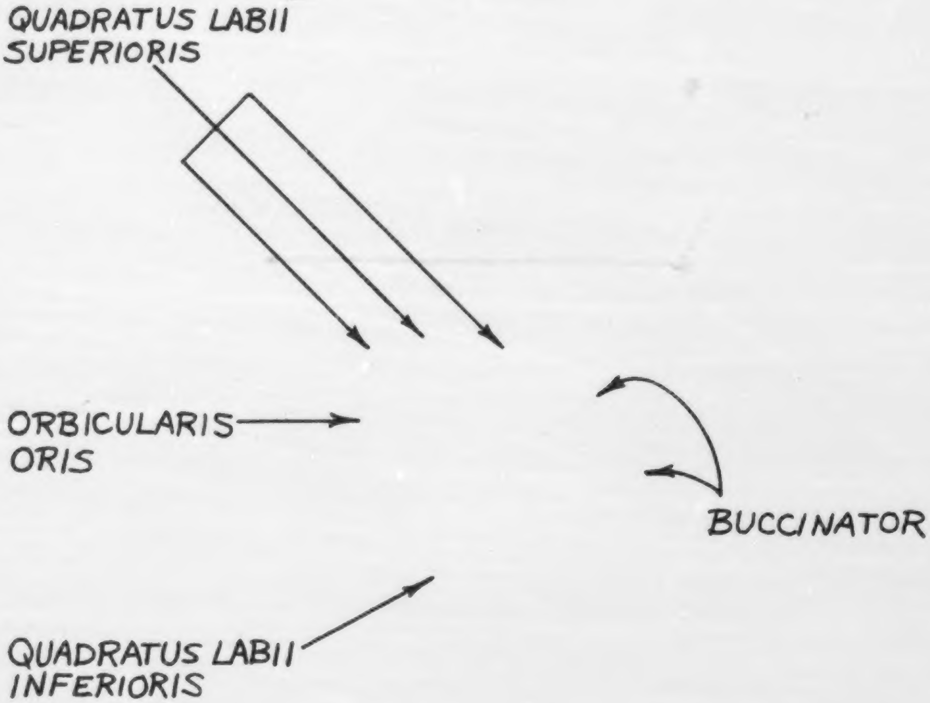
THORAX

TRANSPARENCY II 9.1.1. B (OVERLAY)

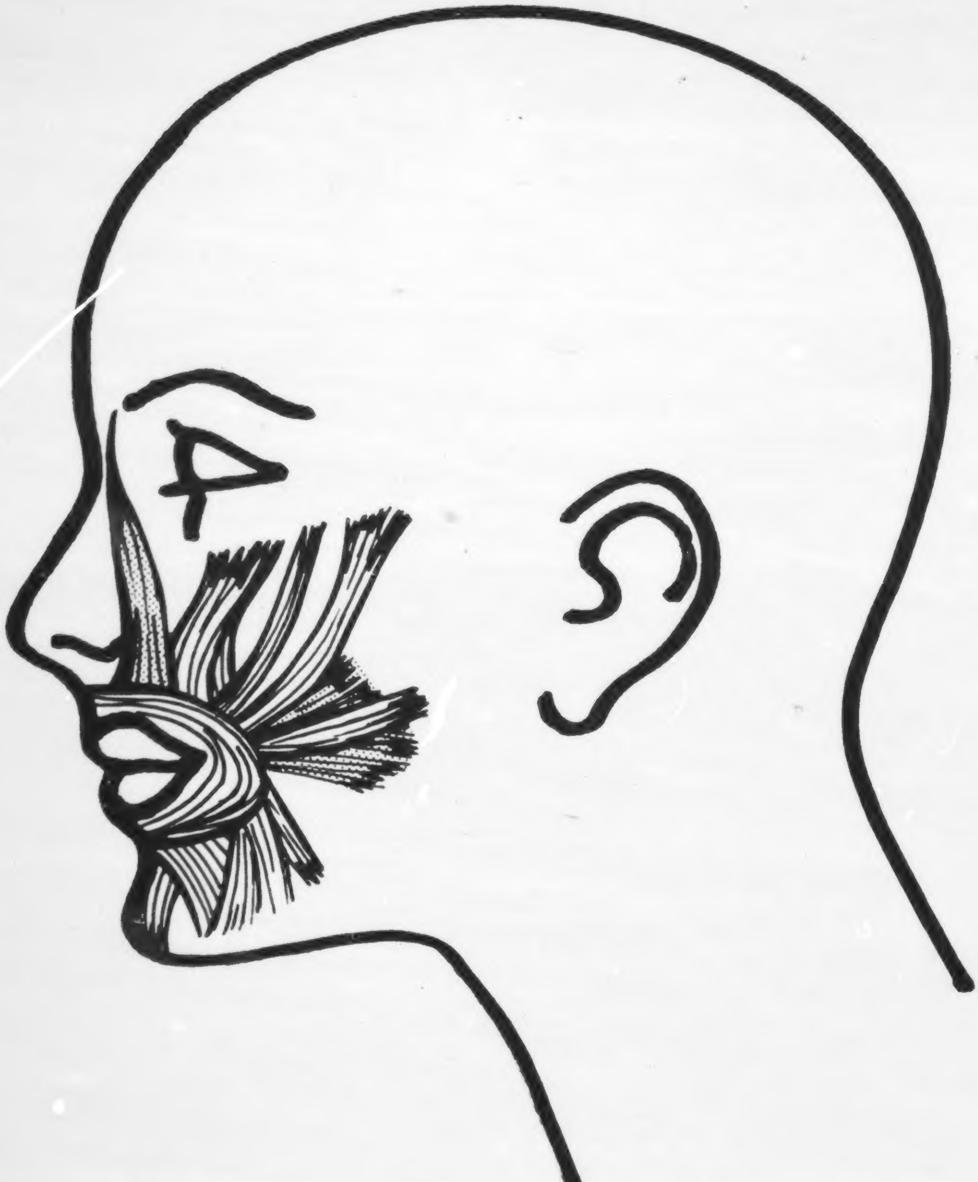


TRANSPARENCY II 9.I.I. B

MUSCLES OF THE MOUTH


QUADRATUS LABII SUPERIORIS
ORBICULARIS ORIS
BUCCINATOR
QUADRATUS LABII INFERIORIS

TRANSPARENCY II 9.1.2. (OVERLAY)



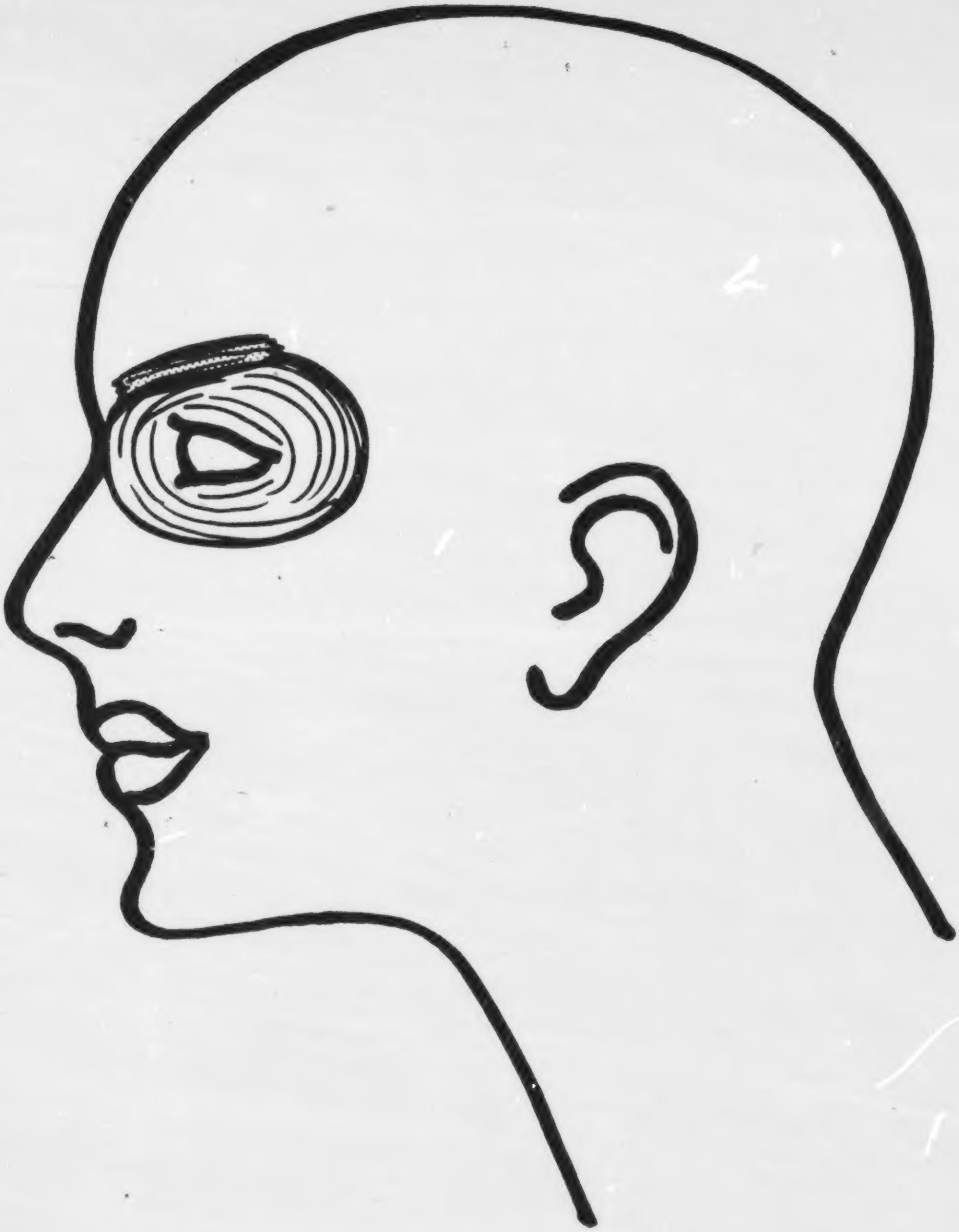
TRANSPARENCY II 9.1.2.

MUSCLES OF THE EYES

CORRUGATOR →

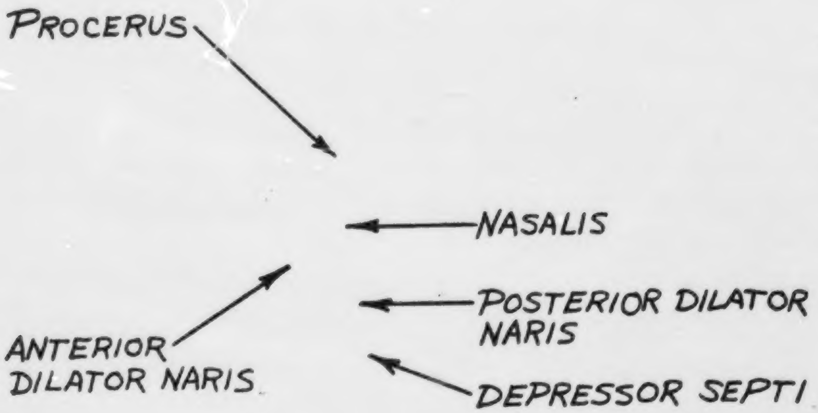
ORBICULARIS →
OCULI

TRANSPARENCY II 9.1.3. A (OVERLAY)

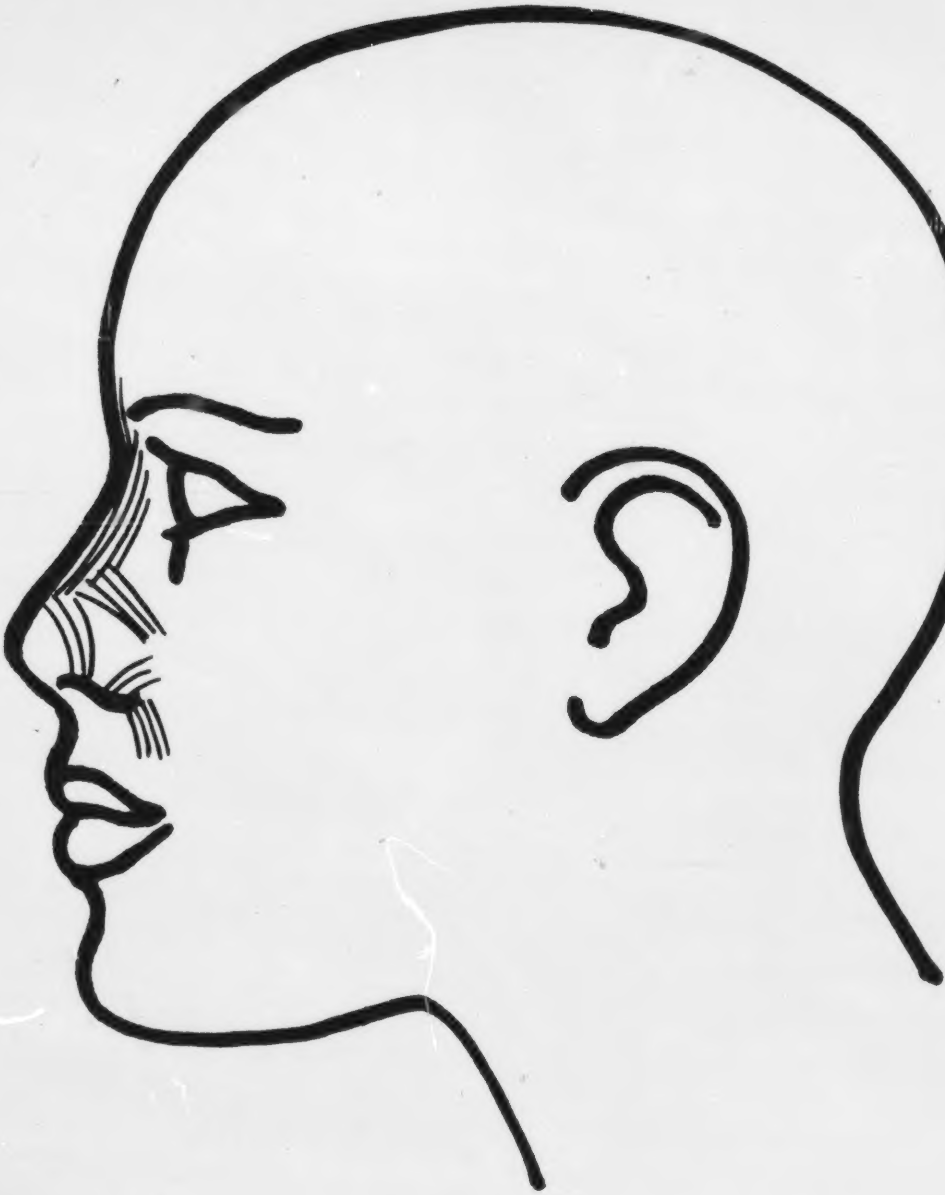


TRANSPARENCY II 9.1.3. A

MUSCLES OF THE NOSE


PROCERUS
NASALIS
POSTERIOR DILATOR NARIS
ANTERIOR DILATOR NARIS
DEPRESSOR SEPTI

TRANSPARENCY II 9.1.3. B (OVERLAY)



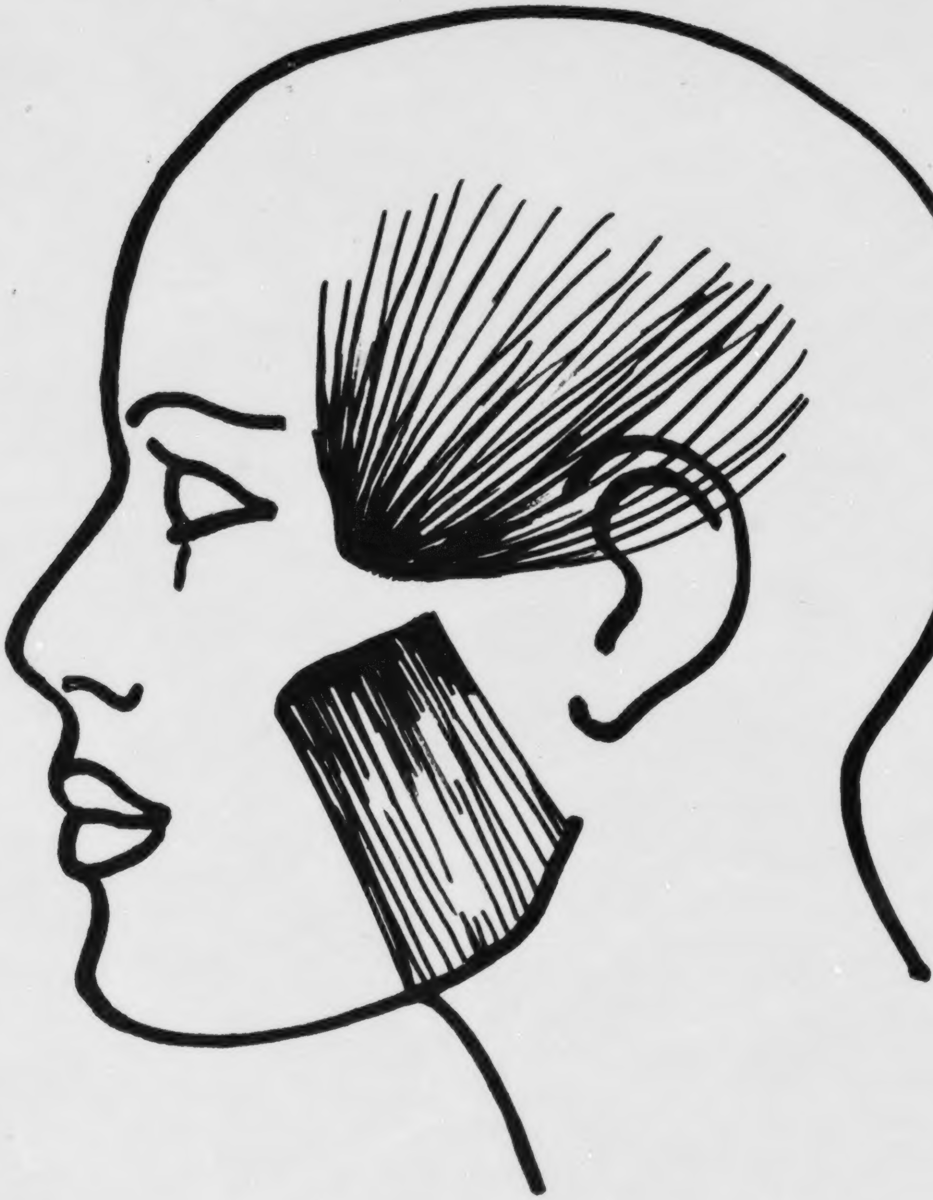
TRANSPARENCY II 9.1.3. B

MUSCLES OF MASTICATION

TEMPORALIS

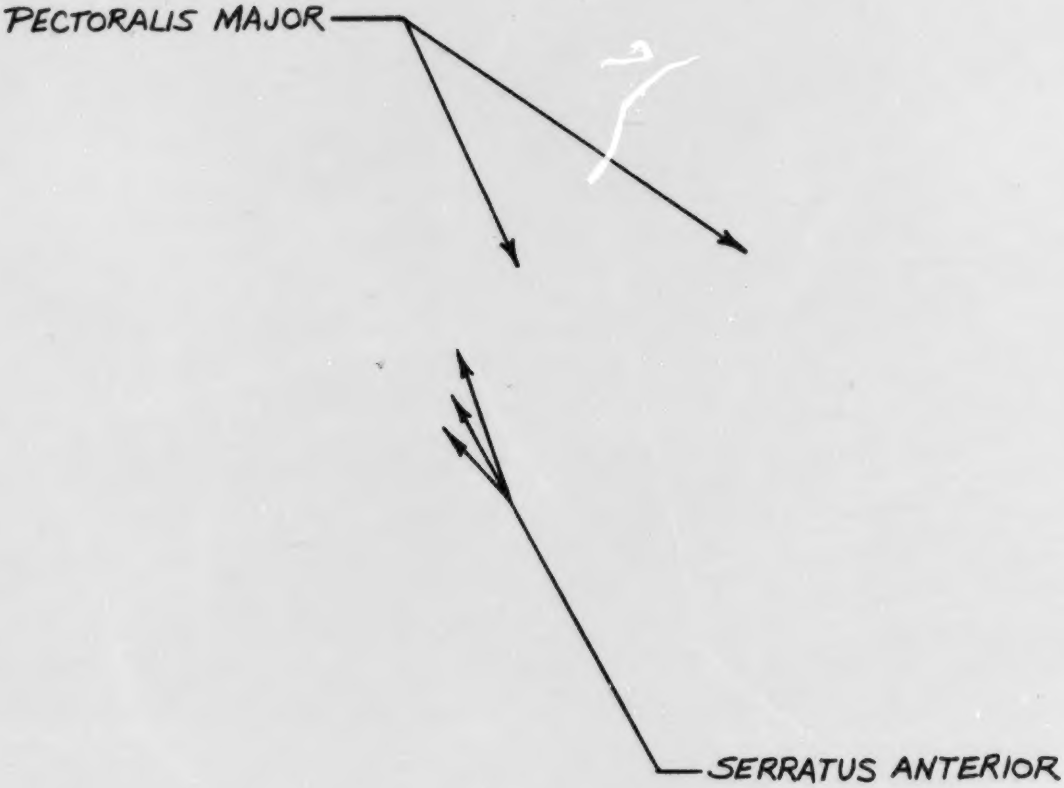
MASSETER

TRANSPARENCY II 9.1.3. C (OVERLAY)

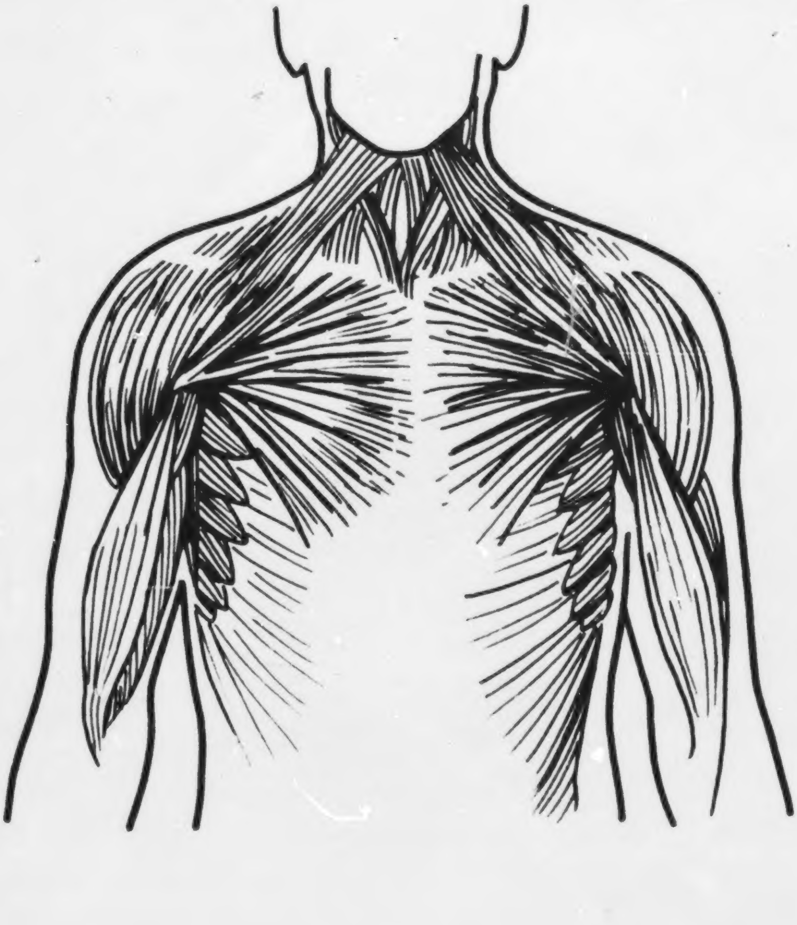


TRANSPARENCY II 9.1.3. C

MUSCLES OF THE CHEST


PECTORALIS MAJOR
SERRATUS ANTERIOR

TRANSPARENCY II 9. I. 4. A (OVERLAY)

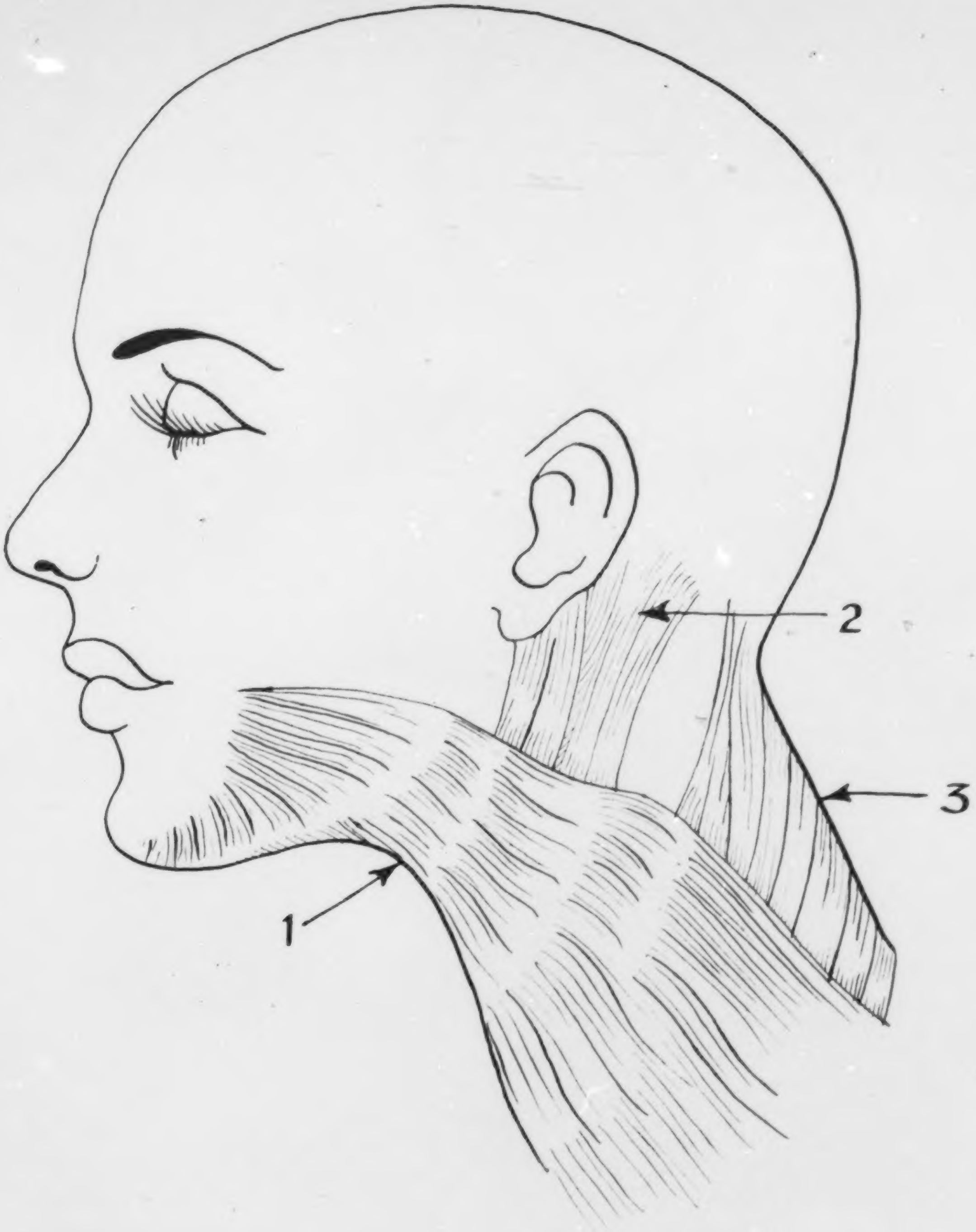


TRANSPARENCY II 9.1.4. A

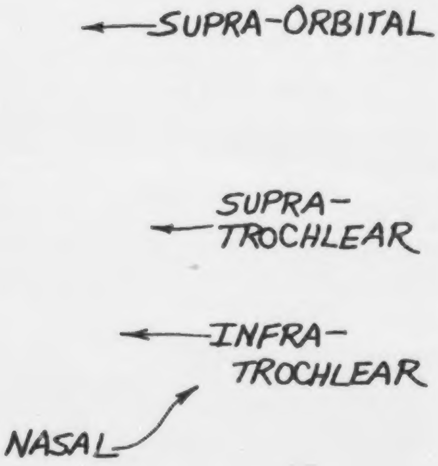
MUSCLES OF THE BACK & NECK

1. Platysma
2. Sterno-Cleido-Mastoid
3. Trapezius

TRANSPARENCY II 9.1.4. B (OVERLAY)

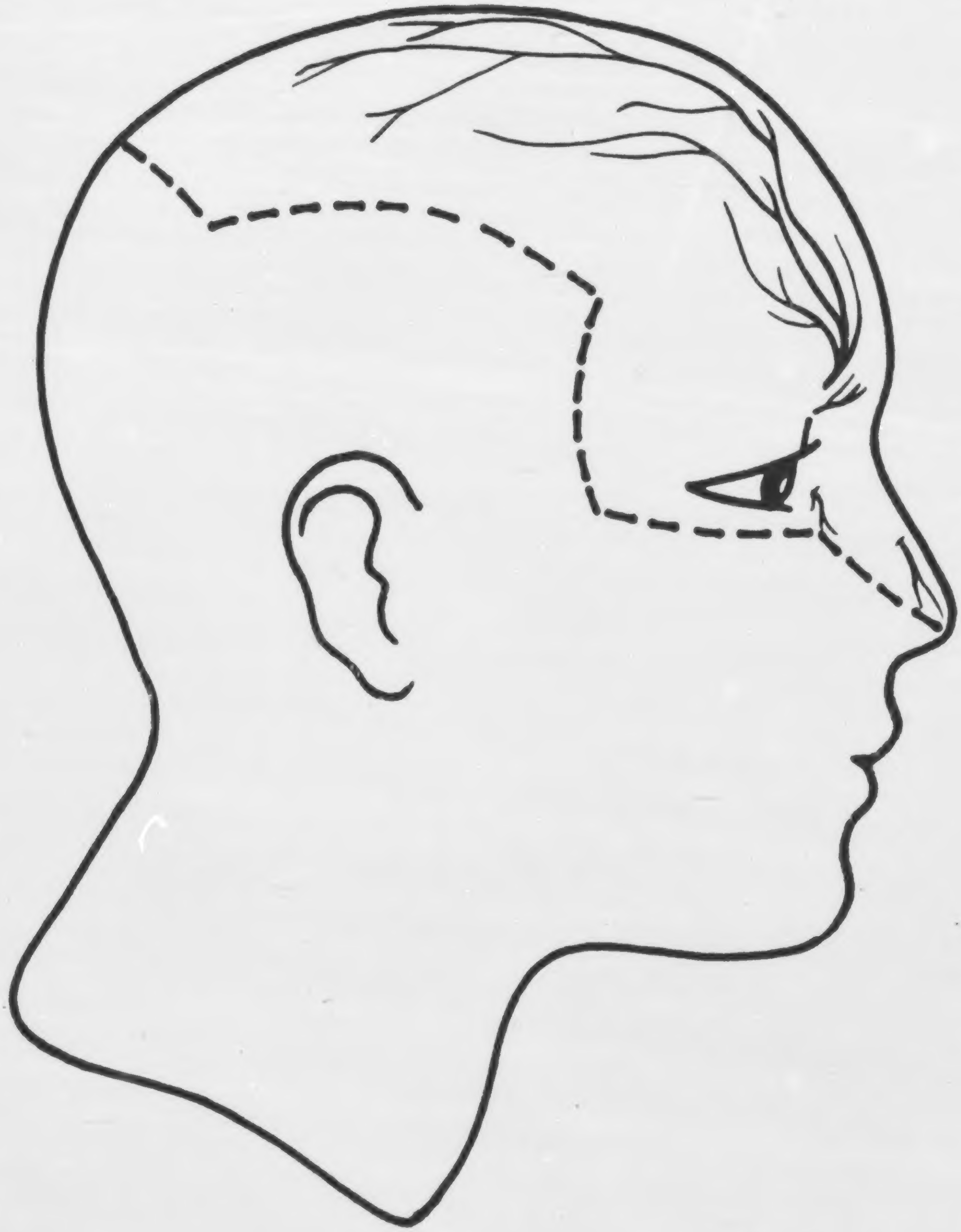


TRANSPARENCY II 9.1.4.B

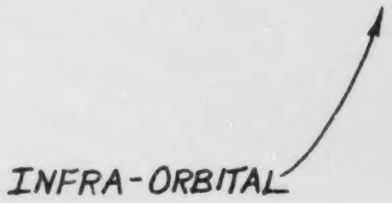

SUPRA-ORBITAL
SUPRA-TROCHLEAR
INFRA-TROCHLEAR
NASAL

TRANSPARENCY II 9.2.1. A (OVERLAY)

TRIGEMINAL NERVE
OPHTHALMIC DIVISION

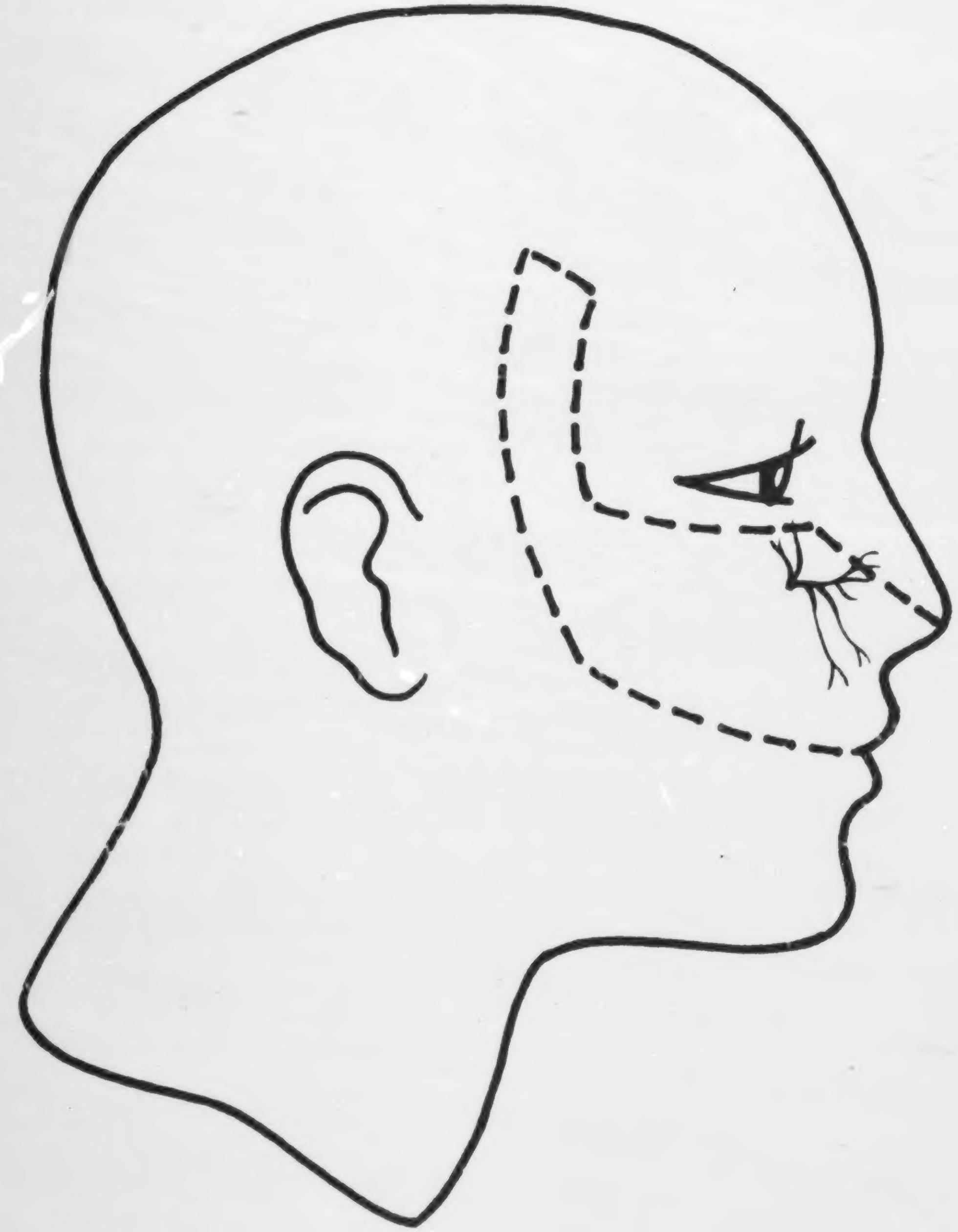


TRANSPARENCY II 9.2.1. A

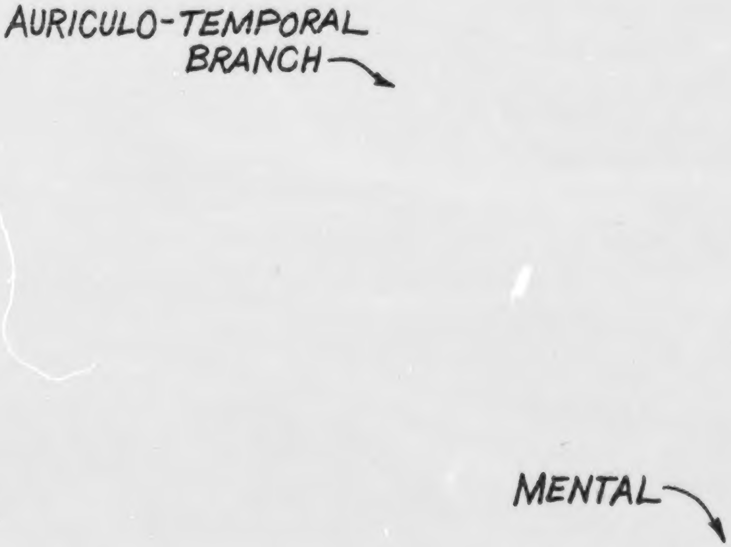

INFRA-ORBITAL

TRANSPARENCY II 9.2.1. B (OVERLAY)

TRIGEMINAL NERVE
MAXILLARY DIVISION

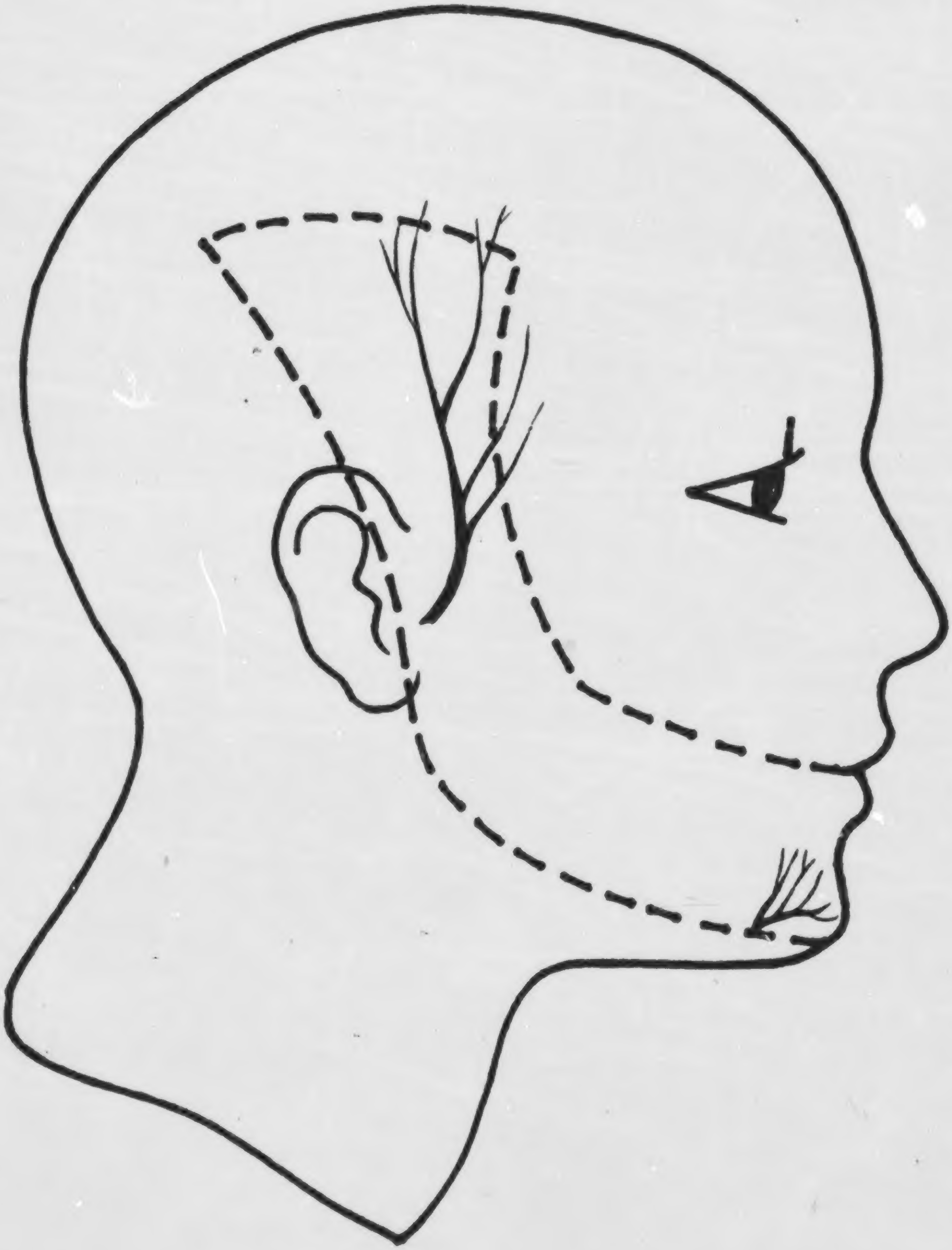


TRANSPARENCY II 9.2.1. B


AURICULO-TEMPORAL BRANCH
MENTAL

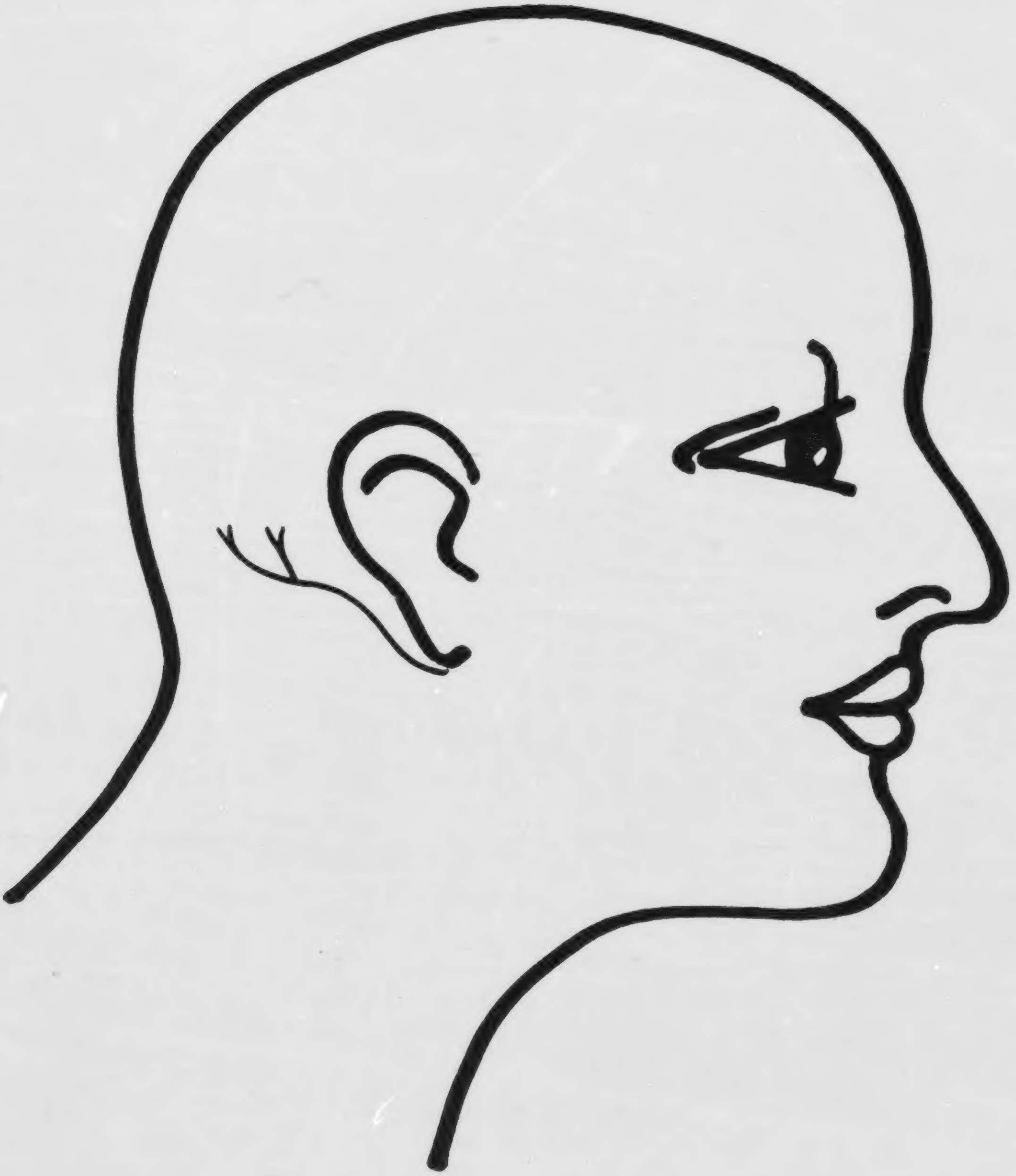
TRANSPARENCY II 9.2.1. C (OVERLAY)

TRIGEMINAL NERVE
MANDIBULAR DIVISION

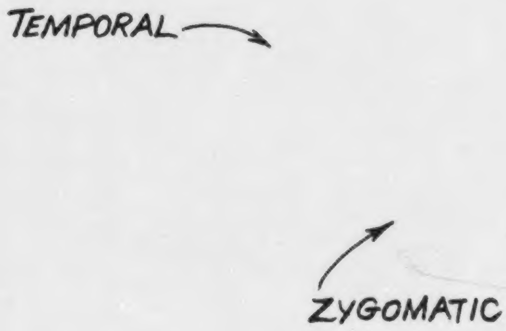


TRANSPARENCY II 9.2.1. C

POSTERIOR AURICULAR NERVE

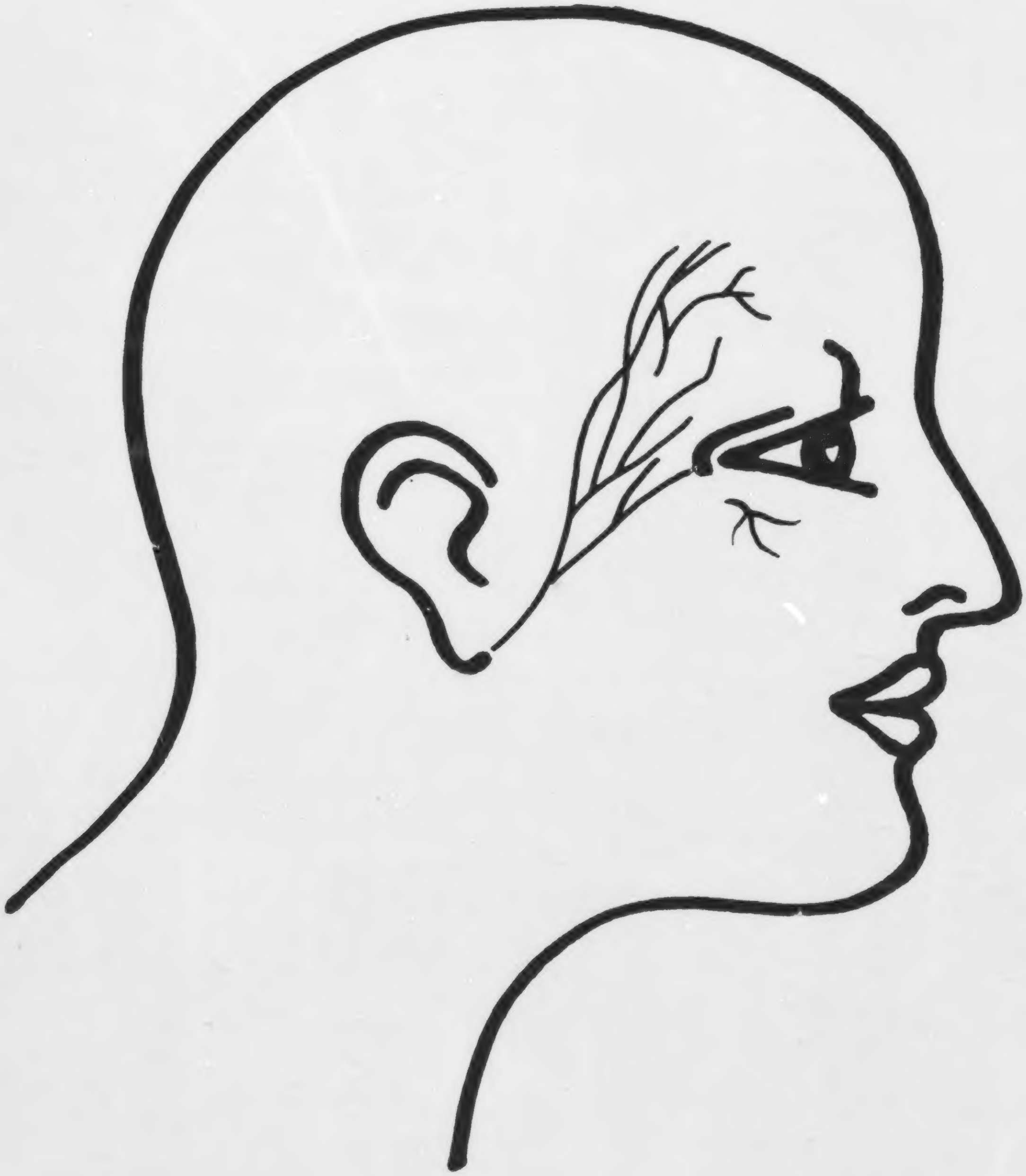


TRANSPARENCY II 9.2.2. A


TEMPORAL
ZYGOMATIC

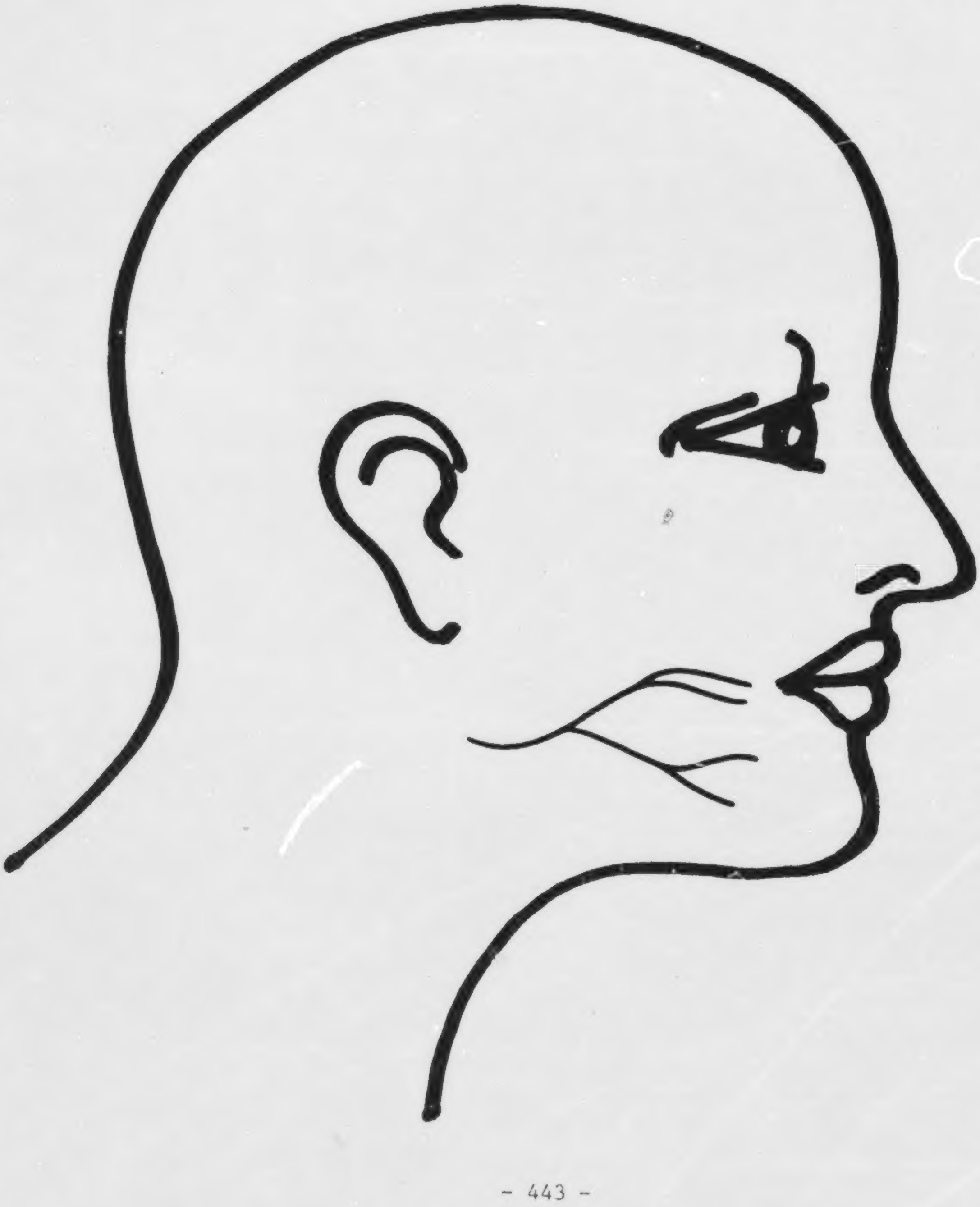
TRANSPARENCY II 9.2.2. B (OVERLAY)

TEMPORAL AND ZYGOMATIC NERVES



TRANSPARENCY II 9.2.2. B

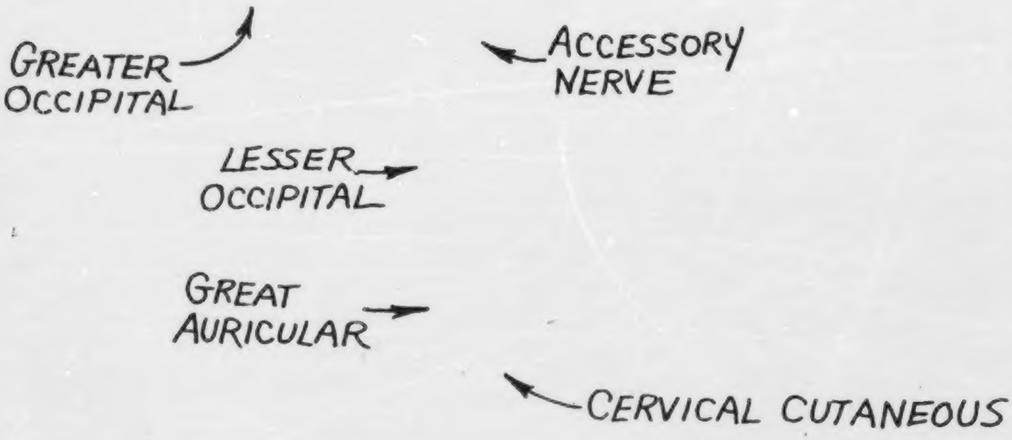
BUCCAL NERVE



TRANSPARENCY II 9.2.2. C

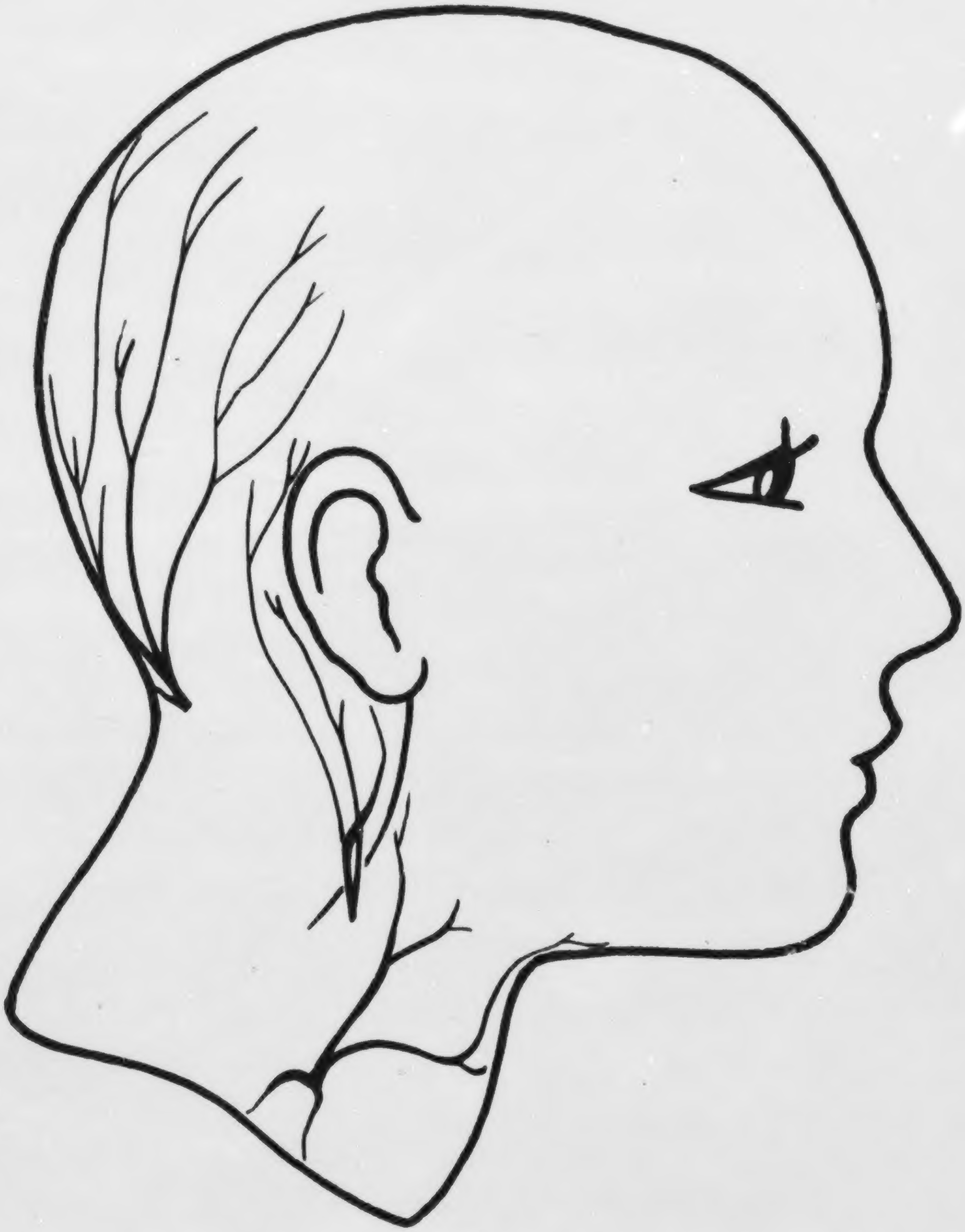
MANDIBULAR NERVE

TRANSPARENCY II 9.2.2. D


GREATER OCCIPITAL
ACCESSORY NERVE
LESSER OCCIPITAL
GREAT AURICULAR
CERVICAL CUTANEOUS

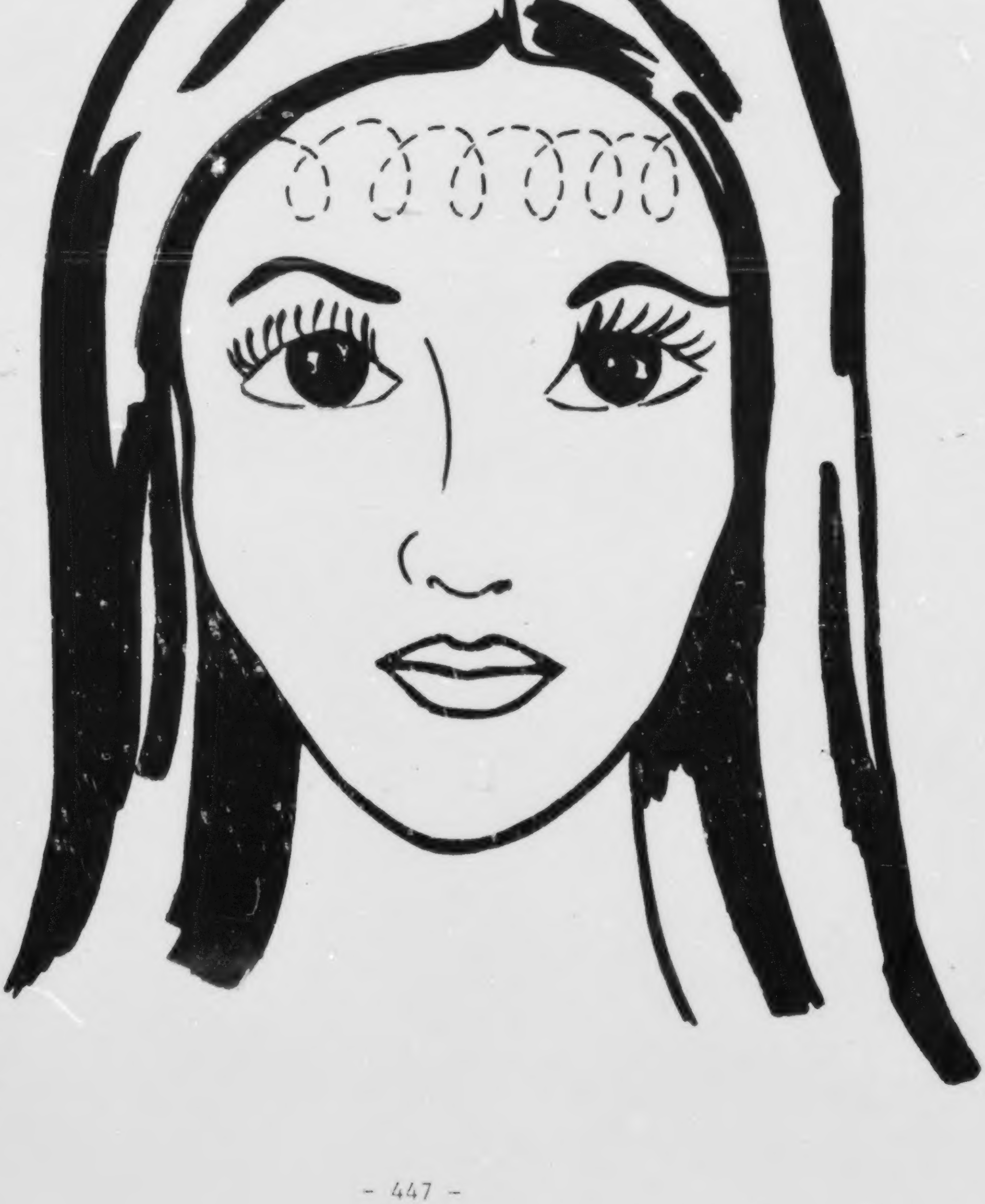
TRANSPARENCY II 9.2.3. (OVERLAY)

CERVICAL AND ACCESSORY NERVES



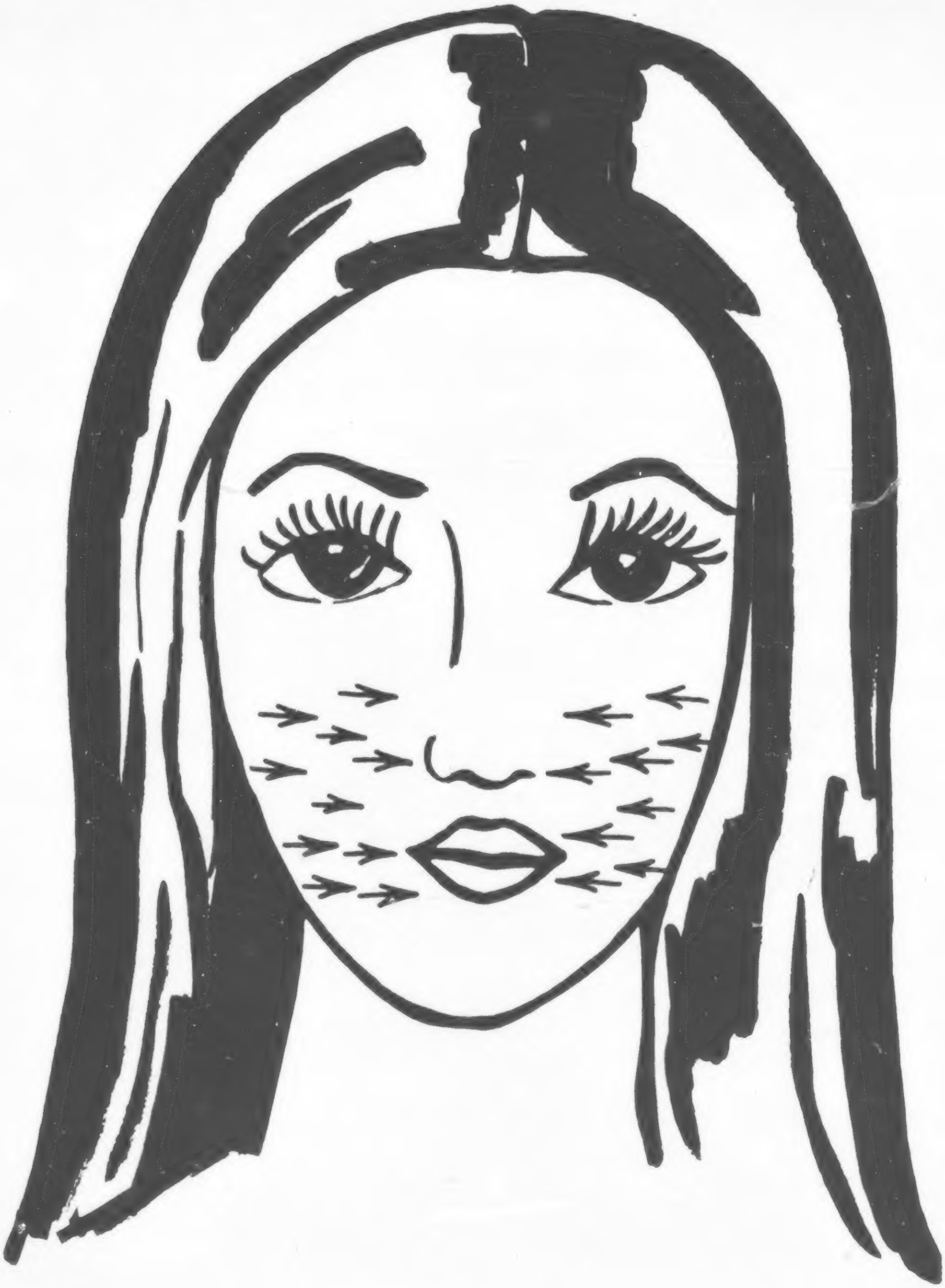
TRANSPARENCY II 9.2.3.

EFFLEURAGE



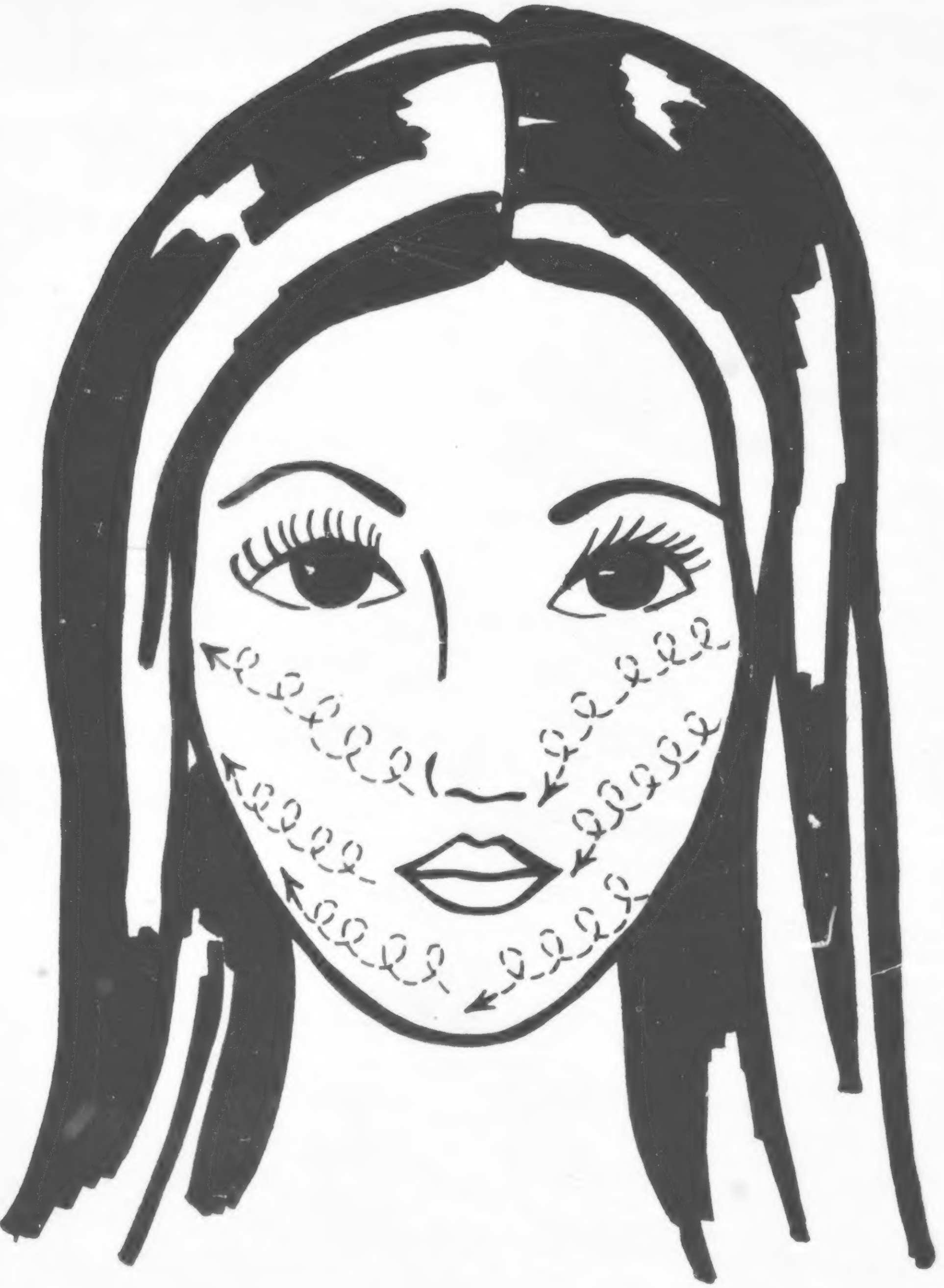
TRANSPARENCY II 9.3.1. A

PETRISSAGE



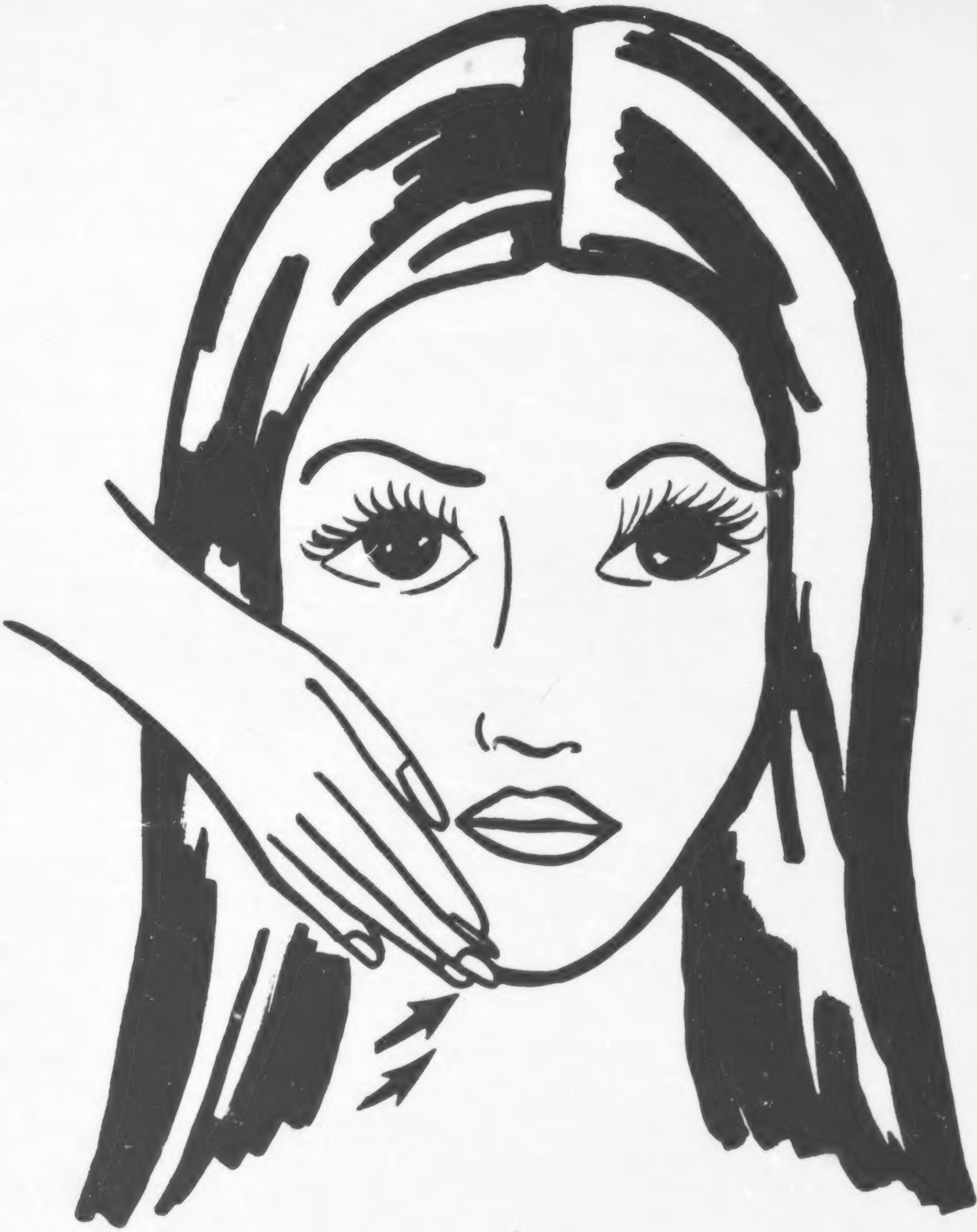
TRANSPARENCY II 9.3.1. B

FRICTION



TRANSPARENCY II 9.3.I. C

TAPOTEMENT



TRANSPARENCY II 9.3.1. D

EYEBROW STYLES

NORMAL

OBLIQUE

THIN

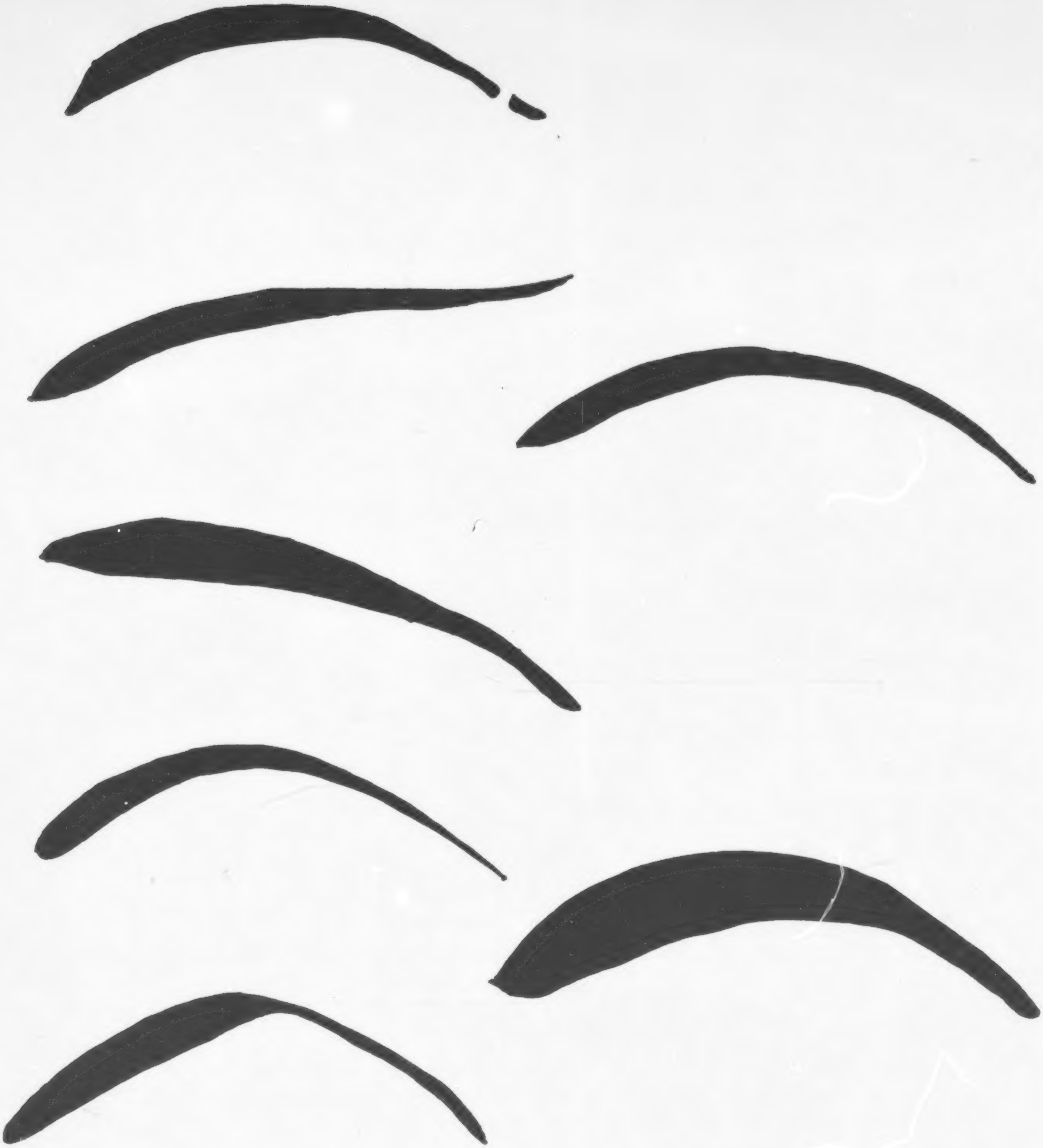
STRAIGHT

ARCHED

THICK

ANGULAR

TRANSPARENCY II 9.5.2. A (OVERLAY)



TRANSPARENCY II 9.5.2. A

EYEBROW STYLES II

PERFECT

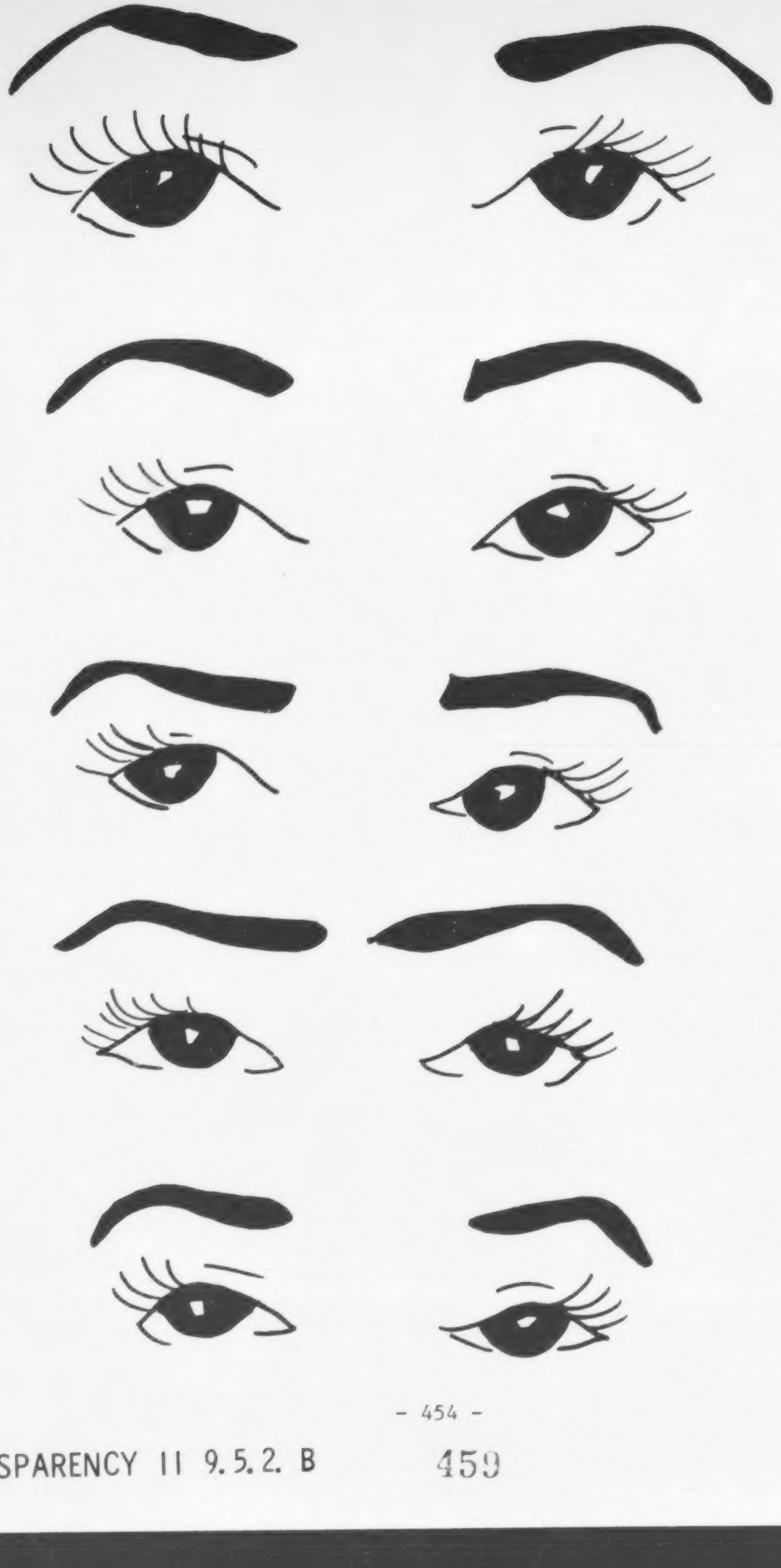
HIGH

LOW

TOO CLOSE

TOO FAR APART

TRANSPARENCY II 9.5.2. B (OVERLAY)



TRANSPARENCY II 9.5.2. B

EVALUATION AND RECORD SYSTEM

The record system presented in the next few pages has been designed to provide an immediate assessment as well as a cumulative account of grades, skill development, and training hours accrued over a four-semester, two-year period.

Student's Name *Jane Doe*

Date of entry *Sept. 5, 19--*

Junior Year	Daysx3=Hours	Extra Hours	Previous Month + Present Month +Extra=Total
September	*18x3=54*		*54*
October	*23x3=69*	*3*	*54 + 69 + 3 = 126*
November	*15x3=45*		*126 + 45 = 171*
December	*13x3=39*		*171 + 39 = 210*
January	*18x3=54*		*210 + 54 = 264*
February	*17x3=51*		*264 + 51 = 315*
March	*17x3=51*	*3*	*315 + 51 + 3 = 369*
April	*17x3=51*	*3*	*369 + 51 + 3 = 423*
May	*18x3=54*		*423 + 54 = 477*
June	*13x3=39*		*477 + 39 = 516*
			Year's Total *516*
Senior Year			
September			*516 +*
October			
November			
December			
January			
February			
March			
April			
May			
June			
			2-Year Total

This is a sample record of the student's hours chart. It gives a running account of the student's accumulated hours. This chart is placed in the student's permanent record file in the Beauty Culture department.

"Extra hours" refers to extra sessions student may have attended when high school was closed.

CLASS—

Grade
Evaluations

STUDENTS' NAMES	THEORY	40%	LAB	40%	SEMESTER REPORT	10%	ATTITUDE	10%		

This is a sample chart of grade evaluations.

Theory -- average of test grades

Lab -- derived from progress charts

Semester Report -- this item varies according to the semester. If not applicable, then Lab is valued at 50%.

Attitude -- encompasses personal grooming, tardiness, and general conduct.

CLASS —

Theory Grade
Tests

STUDENTS' NAMES	II-2.2.5. Scalp Treatments	II-2.3.2. Hair Treatments							Quizzes	Total	Average
	II-2.2.5. Scalp Treatments	II-2.3.2. Hair Treatments							Quizzes	Total	Average

This is a sample chart used for test grades. The "Quizzes" grade on this chart is the total (if 10 quizzes are given) or the average times 10 if fewer are given.

CLASS —

10-Point Quizzes											
Student 1											
Student 2											
Student 3											
Student 4											
STUDENTS' NAMES											

This is a sample chart used to enter grades for quizzes given. Ten such grades may be entered on this chart, the total of which may be entered on Theory grade card, which in time will be used for final grade evaluation.

CLASS —

Personal Appearance	(Date)										Total Grade
Student 1											
Student 2											
Student 3											
Student 4											
STUDENTS' NAMES											

This is a sample chart used to mark personal appearance. This may be checked whenever the teacher feels the need to. The date is put in rather than the number of the day. The grade may be used as part of the total grade evaluation. The 10 points may be as follows:

1 point for -- Clean shoes
1 point for -- Clean uniform
1 point for -- Proper stockings or trousers
1 point for -- Proper length of uniform.
1 point for -- Appearance of hands
1 point for -- Appearance of hair
1 point for -- Appearance of makeup
1 point for -- Proper amount of jewelry
1 point for -- Name on properly
1 point for -- General appearance

CLASS —

Lab Assignments —

STUDENTS' NAMES					Set Using Finger waves & Curls	Fingerwaving Whole Head, Side Part	Forward Pin Curl	Forward Sculpture Curl	Reverse Sculpture Curl	Waves Done Wi Sculptur	Tot
Student 1											
Student 2											
Student 3											
Student 4											

This is a sample chart used to show lab grades. Each performance is graded from 1 to 10, totaling a possible 100. The grade is penciled in, enabling the teacher to change it if the performance improves. This shows the student that continued effort toward improvement is rewarded with a better grade. Lab work is used in final grade evaluation.

Dates assigned

CE 009 423